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西川祐信筆

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A BEAUTY

By Nishikawa Sukenobu

Collection of
THE IMPERIAL MUSEUM

SECTION III.

From the Ashikaga to the Tokugawa Shogunate.

CHAPTER I.

Period of the Ashikaga.

(A. D. 1336-1573.)

1. GENERAL HISTORICAL SURVEY OF THE PERIOD.

The two Courts, Northern and Southern, stood at daggers drawn for fifty years, and involved the country in dismal anarchy and incessant warfare. When Yoshimitsu succeeded his grandfather, Takauji, as military Regent the two Courts were reconciled, on condition that the Imperial crowns should be assumed in turn by the representatives of the rival Courts. That occurred in 1392. Kyoto again recovered its influence as the political centre with Shoguns as its practical rulers.

The restoration of peace and order was soon followed by prosperity, and Yoshimitsu, with nothing to check his arbitrary wishes, gave himself up to extravagance and sensuous indulgence. He built or repaired magnificent temples and edifices, as for instance the Toji, Enryakuji, Kofukuji and Shokokuji, also his gorgeous residence at Muromachi, Kyoto, while a villa he erected on Kitayama hill, surpassed all in splendour and costliness. The example set by the actual ruler of the land was followed by his retainers, who vied with one another in erecting luxurious residences and in indulging their sensual propensities. Kyoto not only recovered its former prosperity, but even surpassed the preceding ages in architecture and architectural gardening, and as the headquarters of the industrial arts.

The succeeding Shoguns were only too bent on following this effeminate tendency, and did not care to mend their ways, even when peace was disturbed by civil troubles, as it was at frequent intervals, as by the rebellion of the Governor-General of Kamakura against the central authority, the rising of the remnants of the Southern Court, and sometimes of priests and farmers.

Yoshimasa, the eighth Shogun, was a confirmed voluptuary and also a notable patron of art. It was by him that the cult of the tea ceremonial was encouraged, that

the elegant villa of Ginkakuji was erected and that curious old pictures and handwritings were collected regardless of cost and labour. The tea-ceremonial, it may be noted, had its origin in the Zen sect of Buddhism, but it was during this period that it was carried to the dignity of a refined social entertainment, in which the art of incense-burning and flower-arrangement were soon included. The prevalence of such refined amusements led to the marked development of the arts.

The Shogun's maladministration and lavish extravagance and extortion of heavy taxes soon plunged the country into the misery and horror of anarchy. The Imperial city itself was subjected to terrible scenes of desolation by the disastrous civil war of Onin (1467–1478), and the greater part of the Imperial Palace, and magnificent temples and residences of nobles were burnt down. Most of the precious books, documents and other treasures kept in them were irrevocably lost. The once prosperous city was turned into a desolate wilderness and the power of the Emperor and the Shogun fell to the ground. Meanwhile powerful clans rose in many parts of the country and fierce struggles ensued between them for supremacy, occasioning everywhere scenes of utter wretchedness and bloodshed. Art and literature were left utterly neglected in the central seat of refinement and culture, and but for those fugitive court nobles who fled to the less troubled corners of the country the march of civilization would have received a fatal check. Fortunately the seeds of refinement sown by the aristocratic refugees in the remote places grew up in time, and in a shape that was less exclusive and more popular.

The relaxation of the central authority was not without a beneficial side, so far as regards foreign intercourse which was left in the state was of abeyance after the Mongol invasion, except for casual visits which priests and merchants made to China and Korea. While the fierce contests between the Northern and Southern Courts were going on, the people residing in remote places of the country re-established with impunity friendly relations with China and Korea, and this grew in intimacy as the time advanced. With the reconciliation of the two Courts and the restoration of peace, the Shogunate itself took an active part in the intercourse with China, then under the Ming dynasty, and with the additional revenue derived from this trade tried to replenish its impoverished treasury; some of the Shoguns were even contented to assume a humiliating attitude towards China. This naturally caused a large importation of Chinese artistic works. The friendly foreign policy inaugurated by the Shogunate was kept up by some of the powerful daimyos, and it was soon extended so as to embrace trade with the Dutch, resulting in the introduction of Christianity and Occidental productions.

Amidst these vicissitudes in political affairs, Buddhism practically remained intact though with more or less varying fortunes according to the times. Of all the sects then existing none attained to higher prosperity and exerted more influence upon civilization than the Zen sect, and that was chiefly because its doctrines were in accordance with the tendencyof the times and the frame of the people's mind. The other sects had gradually lost their pristine purity and grown more and more formal and dogmatic. They had also become too much tinged with worldliness, and moreover were too prone to resort to demonstration with force or even to actually violent measures when they had to appeal to the secular authority about anything. On the other hand, the Zen sect was chiefly founded on the dogma of self-salvation. It denounced all details savouring of mere formalism, and taught a non-sectarian spirit as its own principle. Naturally this simple and ascetic doctrine appealed forcibly to the minds of rough-mannered and matter of fact warriors. The fact that both the Emperors and Shoguns bestowed on this particular sect preference above all the others very much aided its propagation. The priests of the sect indeed deserved this partiality, they were distinguished by profound culture, and were its principal guardians when anarchy spread darkness and desolation over literature and art. The Zen sect influenced art in two ways, first by inspiring artists with purer sentiments and formality and second by serving as a means of importing Chinese masterpieces of art and of learning.

2. FEATURES OF THE ARTS OF THE PERIOD.

In the architecture, painting, sculpture and art industry of this period the chaste and abstruse influence of the Zen sect, the tea-ceremonial and the Chinese art of the Yuan and Ming dynasties are predominant. The *sumiyé* (black and white) style of China, which the Zen priest Kao first tried towards the end of the preceding period, gradually gained ground over the delicate execution and rich colouring of the Tosa and the Kasuga schools. This tendency acquired greater influence with the appearance of such later masters as Josetsu, Shubun, Oguri Sotan, Soga Jasoku, No-ami, Shokei, Sesshu, etc. Mitsunobu of the Tosa school, who was a leading light of the native school, added to it a new feature which was derived from Chinese painting, and Motonobu, a master painter of the Kano school, also assimilated the Chinese style and infused into it a notable degree of life.

In investigating the artistic development of the period, it is seen that the painting is distinguished by two features, one being the avoidance of colouring, and the

other being the vigour and sincerity deeply tinged with subjective ideality. This peculiarity is chiefly attributable to the influence of the prevailing religion of the time, the Zen sect of Buddhism. Now the word "Zen" might be regarded as synonymous with pensive meditation, and hence its cardinal tenet was the attainment of salvation by effort and introspection. The master painters of this age were mostly votaries of this particular sect and they therefore directed their attention toward producing works redolent with chastity and profound abstraction. The fact that the subjects, which were formerly chosen from among Buddhist lore, now chiefly consisted of birds and flowers or landscape, may also be attributable to this religious influence. In industrial art, which followed the lead of painting, the foremost art of the period, a similar phenomenon is noticeable. The apparent inconsistency which the gorgeous architecture and elaborate sculpture of this age presents as contrasted with its painting, was merely the reflection of the extravagant and luxuriant customs to which a section of the rich aud aristocratic still adhered.

3. PAINTING.

The painting and literature of this age having been either directly or indirectly brought under the influence of the Zen teaching,—and there were among the priests of the famous five temples many who were either great scholars or painters,—it was natural that simplicity and purity should have characterized the painting. In subject-matter too, instead of religious miracles or traditions which were popular before, figure compositions based on either Buddhist or Taoist traditions and landscapes modelled on the Chinese styles of Sung and Yuan, were preferred. Caligraphic force and the quality of colour of the Indian ink were most highly valued by painters of this period. It was then that the simple *sumiyé* style of painting reached its zenith. Toward the end of this age when the country was again convulsed by internecine troubles this style gradually lost popularity.

A.—Schools of Painting.

Classifying them generally there were three schools of painting:—(1) the Yamato-ye, consisting of the Tosa and Kasuga; (2) the Takuma; (3) the Sung and Yuan *sumiye* style. Of these the last was predominant, and was introduced by priests of the Zen sect. From the Takuma sprang Mincho, who learned the styles of Li-Lung mien and Yen-Hui and displayed great individuality in invention and high ideals.

Gukyoku, Isshi and Kandensu were among his students and they were masters in painting figures of Buddhist or Taoist lore. Josetsu, who flourished about the same time, more than any others drew inspiration from the Chinese masters of Sung and Yuan. He had a large number of pupils, of whom Shubun is the most noted.

In the mean time the Yamato or Japanese schools had gone out of favour, though the Tosa school courageously tried to arrest this tendency. The Higashiyama (time of Yoshimasa) period witnessed such masters as Sesshu, Jasoku, Sotan, the three "Amis," Shokei, etc. They were all followers of Josetsu and Shubun and especially of the Sung and Yuan styles, and each displayed great individuality. Masanobu, founder of the Kano school, is another notable painter among the great masters of the *sumiye* style of this period. He evolved a new feature, which was carried to greater perfection by his son Motonobu, whose name has become a household word throughout the country. The latter learned under his father but was more indebted to the Chinese styles of the Sung and Yuan dynasties. Sesson, painter also of the *sumiye* style, shines as a solitary star in the declining period of the Ashikaga Shogunate. The appearance of Tosa Mitsunobu about this time should be noted, for it was mainly due to his heroic exertions and uncommon artistic power that the Tosa school was saved from sinking into insignificance. His son Mitsumochi is not less memorable in connection with the revival movement.

B.—Characteristic Features.

As alluded to in the preceding parts of this chapter, the most prominent feature in the painting of this period was the wide popularity of the *sumiyé* style of the Sung and Yuan dynasties, and this was chiefly attributable to an extensive diffusion of the ascetic Buddhist sect of Zen. Simple and direct technial treatment naturally marks pictorial art, as especially seen in the works of priest painters for whom painting supplied a refined amusement during the interval of their puritanic duties. The inspiring influence which the Chinese painting of Sung and Yuan exercised is even noticeable in the subject-matter, whether landscape or figure composition, for out of the zeal with which our painters looked up to the alien style as a model they generally preferred to depict Chinese scenes and figures rather than those of Japan.

Figure composition chiefly consists of Buddhist or Taoist personages, and in this Mincho is most celebrated. Josetsu, Shubun, Sesshu, Sotan, Jasoku and the three "Amis" have left beautiful specimens of landscape painting, in which Sesshu claims

highest honour, being indeed reputed as the greatest master in this line who has ever appeared in Japan.

In the quality of their brush Sesshu and Jasoku stand out prominent for vigour, the former being also marked by unerring technical treatment and the latter by unconventional freedom. The three "Amis" and Motonobu, the latter especially in his later days, are distinguished by a mellow style.

Motonobu is also notable for his Japonising of the Chinese style, and for having laid down the canon of the Kano school, though it was, strictly speaking, originated by his father Masanobu.

Of the few colourists may be mentioned Mincho and Sotan, while Josetsu and his pupil Shubun used light colours. At times the latter painted Buddhist and Taoist figures in colours.

C.—Leading Painters and Their Works.

(1) Tosa, Kasuga and Takuma Schools.

Tosa Yukihiro painted in collaboration with his son Yukihide and also Yeishun, Jakusai and Takamitsu painted two picture rolls on the origin of Yuzu-nembutsu sect and on the Nayotake tales.

Rokkaku Jakusai held the post of *Rokkaku Edokoro* and produced many rolls and pictures treating of sacred subjects. Some of the *Yuzu-nembutsu Yengi*, pictures scrolls of Yuzu-nembutsu sect, are painted by him.

Awataguchi Takamitsu was a "Hogan" (honorable title for great painters); lived at Awataguchi, Kyoto, which gave him the name of Awataguchi "Hogan"; and struck a new line between the Tosa and Takuma styles. His Buddhist and Taoist figures are marked by vigorous touches.

Tosa Yukihide, son of Yukihiro, and painter-in-ordinary to the Kasuga shrine, maintained the fame of the family; he drew scrolls illustrating Buddhist and Shinto traditions.

Tosa Mitsunobu, son-in-law to Tosa Hirokane, manifested great and precocious talent from childhood, which in time burst in full splendour; was specially patronized by the Shogun Yoshimasa. Both in coloured and *sumiyé* pictures he used delicate touches. In the latter he applied light shading and in the others a sprinkling of gold dust. Delicate and elaborate treatment mark all his works, which supplied designs to *makiyé* artisans of later ages.

Tosa Mitsumochi, son of Mitsunobu, is one of the great names on the list of the Tosa ; his masterpieces are not easily distinguishable in execution and general excellence from those of his father. The scroll treating the life of Lady Chujo-hime, kept at the Taema temple in Yamato, is fraught with designs in exquisite taste.

Tosa Mitsumoto, son of Mitsumochi, and painter-in-ordinary to the Court, died on the battlefield.

Shokei ; nothing definite is known about his ancestors, though he is believed by some to be a descendant of the Takumas ; some of his portraits and landscape paintings are still extant, and very much resemble Shubun's in style.

Kwanshin, a Shiba "Hogan" and lived at Nara, and held the post of *Kasuga Edokoro,* was famous for his Buddhist and Taoist figures.

Sonkai, known as Shiba "Hogan," was famous for his Buddhist pictures at the Kofukuji and the **Todaiji,** Nara. He was probably one of the painters attached to the Kasuga temple.

Keishun, a Shiba "Hogan" and a Kasuga painter, painted the Bunki Mandara kept at the Taema temple.

Rinken, also a Shiba "Hogan" and Kasuga painter, is noted for his strongly religious Buddhist and Taoist pictures. Some of his works are preserved at the Todaiji and the Kasuga Shrine.

Mincho, or Kichizan, also known as Chôdensu, pupil of priest Daido of the Tofukuji, Kyoto, drew inspiration from the Takuma style and Li Lungmien, of the Sung dynasty, and Yen-Hui, of the Yuan. His Buddhist and Taoist portraits on large canvasses are all distinguished for vigorous strokes.

Choson, was a priest of the Shingon sect and one of the pupils of Mincho ; figures illustrating the Nirvana, the Ryokai Mandara and the Four Deva Kings at the Kwanshinji are attributed to him.

Isshi, studied under Mincho, and is famed for his Buddhist images.

Kandensu, or Sekkyakushi, pupil of Mincho and excelled in drawing Buddhist picture. Picture of musical instruments at the **sammon** of Tofukuji is attributed to him.

(II) Sung and Yuan *Sumiyé* (black-and-white) Schools.

Dompo, also known as Shu-o, pupil of Priest Muso of Tenryu temple and studied the art under Mokkei. He lived at the Kenchoji, Kamakura, and painted in *sumiye.* His flowers, birds, and rocks are noted, through somewhat coarse in treatment.

Bompo, also called Kyokuenshi or Chisoku-ken, was a pupil of Shun-oku Myoha of the Nanzenji, and excelled in sketching birds, bowers and especially orchards, after the manner of Mokkei.

Josetsu, who was born in Kyushu but afterwards lived in Kyoto, enjoyed the warm patronage of the Shogun Yoshimitsu on account of his masterly draughtmanship. He introduced the Chinese *sumiye* (black and white) style of the Sung and Yuan dynasties. His famous picture, "Gourd and cuttlefish" is preserved in the Taizo-an, Myoshinji; his works are very rare at this day.

Shubun, also known by the assumed name Ekkei, was born in the province of Omi and afterward lived in Kyoto; he studied under Josetsu, whose style he mastered. His light coloured pictures are modelled on Ma-Yüan and Hsia-Kuei of China and his *sumiye* on Mokkei. Sesshu, Oguri and Kano all owed to him their initiation into and mastery of Chinese art.

Shinno, generally known as No-Ami, studied under Shubun and distinguished himself in painting landscapes, human figures, flowers and birds, all permeated with the charm of the Sung artists; he was also versed in poetry, the tea-cult and landscape gardening, while for critical judgment of caligraphy and pictures he has left a canon generally followed in later ages. His son Shingei (or Gei-Ami) kept up the tradition of the family.

Oguri Sotan, a pupil of Shubun, developed great originality in which a bold brush and studied abridgment of strokes are conspicuous. He served under the Shogun to whom he used to present a painted fan every New Year's Day. He became a priest at the Shokokuji, named himself Joza, and in the works produced afterward he displayed a masterly draughtmanship closely resembling that of Mokkei. His son Soritsu is also celebrated.

Soga Jasoku, born of a *samurai* family in the fief of Echizen, studied under Shubun, and painted landscapes, flowers, birds and human figures. His strokes are marked by much spirit and purity, and his portraits and Taoist saints and other figures show extraordinary and lifelike treatment.

Ikkyu, son of the Emperor Gokomatsu and made a priest of the Daitokuji, Kyoto, afterward acquired a wide and historic reputation in the Zen sect for his piety and learning, and also for eccentricity. As an amusement for his leisure hours he learned painting under Jasoku, and his landscapes, human figures and other objects are all characterized by light touches and inimitable versatility.

PLATE No. 142

EVENING SCENE OF A STREAM IN AUTUMN

By Shubun

PLATE No. 143

AUTUMN LANDSCAPE

By Shubun

EVENING SCENE OF A STREAM
IN AUTUMN

By Shuhan

AUTUMN LANDSCAPE

By Shuhan

霜葉欲零南鴈飛不堪
斯道日陵遲一身歸去
渡頭驚頓被新圖寫
我姿 甲戌歲夏之仲
迂寓意一篇漁叟

PLATE No. 144

MONJU BOSATSU IN THE SEA

By Shokei

Collection of

Mr. R. UYENO, Osaka

The priest *Kantei*, was at first a priest in the Toshodaiji, Nara, but was afterward appointed painter to the Kasuga temple; he studied under Shubun and painted landscapes and human figures mostly Buddhist, all permeated with grace. He afterward studied the doctrine under priest Ikkyu, and the Buddhist figures he drew in later life are full of animation.

Shokei, or Hinrakusai, was at first a scribe at the Kencho Temple, Kamakura, so the people called him Kei-shoki (Kei scribe). He displayed precocious talent in painting, being especially noted for his Buddhist and Taoist figures, after which his landscapes and secular figures come next in excellence. He probably drew inspiration from Mokkei and Shubun. It is recorded that his ability was first noticed by Gei-Ami, custodian of the Shogun's collection, who allowed him free access to all the pictures. His power afterward made remarkable progress, and he ultimately developed a new style of his own, in which the mellow touches of the brush are especially noteworthy.

Sesshu, whose real name was Toyo, was born in the village of Akahama, in Bitchu, and was fond of drawing from childhood. He at first studied the style of Josetsu and Shubun, but in time he began to display marked originality. He early turned priest and was initiated first at Sokokuji in Kyoto and afterwards at the Kenchoji, Kamakura. In the fifteenth century he went over to China, where he elicited immense admiration from both the Emperor, then of the Ming dynasty, and his subjects, and at their request he painted on the wall of the Palace and also drew the three views of Mt. Fuji, the port of Miho and the Seigenji. He was held in such high esteem by the Chinese scholars and artists that before his departure for home they all showered upon him poems and other refined effusions, signifying their best wishes and compliments. On his return he established himself in a cottage at Yamaguchi, under the name of Unkoku-ken. He attained a rare excellence in all branches of painting, and in landscape he is universally admitted as the greatest master that has ever appeared in Japan. In vigour of stroke and bold execution he stands unrivalled. He was a modest man and the story of his declining the order of the Shogun to paint on the walls and screens of his palace, and at the same time recommending Kano Oinosukê (afterward Masanobu) for the work, is still cherished among votaries of art as a beautiful illustration of Sesshu's noble personality.

Shogetsu, or Tokwan Takagi, came of a *samurai* family, feudatory to the lord of Satsuma, but afterwards became a priest and one of the pupils of Sesshu, with whom he

went over to China, where he also won great admiration. He thoroughly imbued himself with Sesshu's style, so much so that his works are often indistinguishable from those of his master.

Shuko also accompanied Sesshu to China and is another famous pupil of the great landscape painter Sesshu; he is especially noted for his *sumiye* landscapes, after which in order of excellence come his human figures, birds and flowers.

Kano Masanobu, called Shirojiro, and afterwards Oinosuke, was born in the village of Kano, Idzu, from which his family name was derived, and was at first a page to the Shogun. He early studied painting under Shubun and Sotan. When Sotan who was ordered by the Shogun to paint on the walls and screens of his palace died before the commission had been completed, Sesshu received the Shogun's order to finish it but he humbly declined, at the same time recommending his page Oinosuke as one better qualified for the task. Sesshu had happened to be staying near Kyoto about that time and accidentally noticed at his hotel a picture of flowers and birds in a style closely resembling his deceased friend Sotan's touches. It was the work of Kano Oinosuke. This noteworthy incident caused the young painter's subsequent rise, and he ultimately founded the Kano style. His two sons, Motonobu (described before) and Yukinobu, and his pupil Gyokuraku are celebrated, especially the first.

Toshun, a native of Bizen, was discovered by Shubun who chanced to notice a boy drawing a figure of a horse on the roadside. It was well done, but Shubun found fault with the legs which were two short. The boy replied that the merits of a picture do not lie in outward beauty, but in the spirit. Shubun was highly struck by the boy's remark and took him as his pupil. He grew up to be a master painter of flowers, birds and landscapes.

The priest *Yogetsu* was born in Satsuma and lived in the Kasagi temple, Yamashiro, learning art under Shubun and also followed Sesshu's style. His strokes are characterized by the rich quality of the ink.

The priest *Shutoku*, learned under Sesshu and was skilful in landscape and human figures. Afterward went to Yamaguchi and lived at Unkoku-ken, is popularly known as Unkoku the second.

Shinso, son of Shingei and one of the Three "Amis" is more popularly, known as So-Ami, and also by his *nom de plume* Kwangaku. He was a valet to the Shogun and was noted for his draughtmanship, especially in landscape, human figures, birds and flowers either in *sumiye* or light colour. At first his style resembled Shubun's and

PLATE No. 145

LANDSCAPE

PICTURE SCROLL

By Sesshu

Collection of
Prince MORI

PLATE NO. 182

LANDSCAPE

PICTURE SCROLL

By Zesshu

A

Collection of

afterwards that of the Southern school of Chinese art. He was a many-sided man, and was equally distinguished in poetry, the tea-cult, incense-burning, and landscape gardening. As a critic of pictures, caligraphy and art objects he even excelled his father.

The priest *Sesson*, known as Shukei, turned priest in consequence of his father's desire to disinherit him in favour of a bastard son. He followed Sesshu's style and promised to be Sesshu's pupil. His pictures reveal freedom of touch and great inventiveness. He stands high above the other followers of Sesshu.

Kano Motonobu, son of the founder of the Kano school, was noted from his early days for his artistic talent, which won high favour from the Shogun who appointed him his valet. He was also made court painter and the honoured title "Hogan," or Ko-Hogan as he is popularly called, was granted him. As described before, he did most in bringing the Japanese and Chinese styles into perfect harmony, and established the canon of the Kano School. He married Chiyo, daughter of Tosa Mitsunobu, and this matrimonial alliance with a representative of the then greatest Japanese style of painting did much toward developing the Kano style. Landscapes, human figures, birds, flowers and indeed whatever object is depicted by his magical brush are equally distinguished by the mellow tone of the strokes and vigorous ink-colouring. In 1508 he sent a series of his pictures to China and they soon gained him so much respect that not a few Chinese artists of the time wrote him to come over and teach them. His wife *Chiyo*, displayed great power, coupled with unusual merit in composition and elegant colouring. His son *Shoei* though inferior to his father, is worthy to be mentioned.

Ashikaga Yoshimitsu, Shogun, called himself by the *nom de plume* of Tenzan, and took a great fancy to painting, producing quaint pictures in *sumiye* that recall the style of Mokkei.

Ashikaga Yoshimochi, Shogun and son of Yoshimitsu, who adopted the art name Kenzan, was skilful in poetry and caligraphy, and under the tuition of Mincho he also portrayed Kwannon.

Ashikaga Yoshimasa, the fifth Shogun, leaving administrative business to his son Yoshihisa, retired to the Ginkakuji, his villa on Higashiyama hill, which has given him the name of Higashiyama-dono; he devoted the rest of his years to the refined amusements of poetry and painting, in the latter of which he drew inspiration both from Chinese artists of the Sung dynasty and also from the *Yamato-ye* schools.

His landscapes, figures and flowers reveal great elegance.

Takeda Harunobu, a celebrated general and lord of Kai, is known by the name of Shingen; he studied the Zen sect of Buddhism, and excelled both in poetry and painting, the latter being marked by elaborate and classic touches that closely resemble those of No-Ami and So-Ami.

Remains:—

Evening scene of a Stream in Autumn, by Shubun (*Plate No. 142*)—Collection of Mr. D. Fujita, Osaka.

A small screen 2 feet 7 inches long with the pictures drawn in India ink colour very mellow in tone, realistically representing an evening scene.

Autumn Landscape, by Shubun (*Plate No. 143*).—Collection of Baron Kuki.

Less elaborate than the preceding one, but quite characteristic of Shubun's style in spirited strokes.

Monju Bosatsu in the Sea, by Shokei (*Plate No. 144.*)—Collection of Mr. R. Uyeno, Osaka.

It is a *Sumiye* (black and white picture) on paper and shows Keishoki at his best, the strokes showing perfect maturity and dignity.

Picture scroll of Landscape, by Sesshu. (*Plate No. 145*)—Collection of Prince Mori.

This scroll was painted as a sketch for art students when Sesshu was 67 years old, as shown in the postscript. All the pictures are done in different styles.

Screen with Picture of Dragon and Tiger (*Plate No. 146*)—Collection of Baron Mitsui.

The stroke is full of spirit and quite original in design and treatment.

Landscape, by Motonobu (*Plate No. 147*)—The Reiun-in, Myoshinji, Kyoto.

One of the four screens, each 6 feet long, and represents a sylvan scene with a romantic scholar returning in the evening from a visit to a secluded part of the mountain.

Sliding Screen with Picture of a Crane, by Motonobu. (*Plate No. 148*)—Nanzenji, Kyoto.

This is a screen 6 feet long, with a crane poising on an old pinetree near the beach.

PLATE No. 146

DRAGON AND TIGER

FOLDING SCREENS

By Sesson

Collection of
Baron MITSUI

PLATE No. 148

CRANE

(SLIDING SCREEN)

By Motonobu

NANZENJI
Kyoto

PLATE No. 147

LANDSCAPE

By Kano Motonobu

REIUN-IN, MYOSHINJI
Kyoto

4. SCULPTURE.

The general spread of the Zen sect gave a new impetus to the sculpture of this period and resulted in producing statues of dignified samurai and meditative and severe looking Buddhist deities, but on the whole this art declined.

In Buddhist sculptures there were various schools, such as Naka-no-bussho and Nishi-no-bussho, but neither of them manifested any high degree of artistic talent. The utmost they accomplished consisted in preserving the styles handed down from the former generations. The works produced are conventional, and though beautiful in appearance, lack vigour and life. They are smeared over with red varnish or with common varnish, and some of them have cutting metal leaf applied or pasted on the lacquered ground.

It is in the carving connected with the "No" dramatic performance, which was one of the principal refined amusements of the aristocratic class of this period, that striking progress is shown. The carving of masks became a specialty in which was attained a high degree of skilful workmanship. Most of the old masks now preserved, and especially those attributed to artists of the Kamakura time are, on close inspection, found to be the work of those who flourished about this period, among whom Zoami, Fukurai, Shunwaka, Horai, Chigusa, and Sankobo stand out prominent as master mask-carvers.

It should be noted that masks had been in existence since ancient times, but they were used in some festivals or religious rites, and it was at this time that they began to become an indispensable article in the "No" dance. This performance had its birth in the earlier part of this period.

A.—Classes of Work and Styles.

Buddhist images made in this period are mostly of wood, and some of them look very beautiful, being coloured with cutting metal leaf applied or pasted on the lacquered ground, coloured powder in thick, *makiye*, or coloured lacquer. Cast bronze works are very few.

Masks were also made for the most part in wood. The faces are thickly coated with coloured powder, the hair and beard are painted in Indian ink, and the eyes for the masks intended to represent a fierce appearance, are set with shining pieces of metal. The inside is roughly scraped, and painted red or black, or lightly varnished, or sometimes left in its natural colour. The manner of scraping is of great

importance to the connoisseur in judging the work and date of making. About the middle of this period the signature of the maker began to be branded on the inside, and later on it was written with gold lacquer.

B.—Leading Sculptors and Their Work.

Makers of Buddhist Images:—There are two important schools or classes of artists, namely, the Naka-no-bussho school of Shichijo, Kyoto, represented by the descendants of Jocho, a famous Buddhist carver in the Nara period. Ko-i, the 14th decendant of Jocho, and his descendants stand out conspicuous among the carvers of this school.

The other school, the Nishi-no-bussho, also of Shichijo, Kyoto, has three noted carvers, Ko-shu, Ko-sei, and his son, all of whom were attached to the Toji temple.

Mask-carvers:—Among these may be noted the name of Zo-ami Hisatsugu who was a playmate of the Shogun Yoshimitsu, and produced chiefly women's faces; Fukurai Ishiobyoye Masatomo who originated the carving of swollen veins on the temples of devils' masks, Shunwaka, whose works had the surface coarsely painted and highly polished, which is commonly called the "aburahada" (oily skin) style; Horai, son of Fukurai, noted for soft and delicate workmanship; Chigusa who was skilful in general carving and who manufactured sword-hilt guards and carved hollow cylinders for drums. Then there is Sankobo, who flourished about the middle of the fifteenth century, and is celebrated for elaborated workmanship. Three styles sprang from his method, namely, Echizen Deme, Omi Izeki and Ono Deme.

Remains:—

Abalôkites' vara (*Plate No. 149*)—Imperial Museum.

The statue is of wood and judged to be a production of first age of Ashikaga era. The work is very elabolate, and painted with coloured lacquer and figures inlaid with metal leaf. Decorated with ornamental fringe and ring and also gems of five different colours. The face gilted with gold foil and eyes and prominence on forehead are inlaid with quartz. Specially notable the statue has a piece of quartz inlaid in the lip made to represent a wet appearance. This is a very rare method followed in the first part of this era.

PLATE No. 149

KWANNON
(AVALÔKITÊŚVARA)

Wooden Statue

IMPERIAL MUSEUM

5. APPLIED ARTS.

Metal Work.

Though in the earlier part of this period, metal work did not show much improvement over the preceding age, the appearance of Goto Yujo about the latter part of the fifteenth century marked a new era in the history of the chasing art of Japan, he having founded the Goto school which flourished for four centuries.

Myochin Muneyasu, the armour-smith, is another great figure, and his descendants kept up the fame of the family till the time of the Tokugawa. Nobu-iye, the seventeenth Myochin, displayed extraordinary skill in tempering iron, and he had in his pupil Saotome Nobuyasu the founder of a new style of helmet-making.

The art of hilt-guard making underwent a great development towards the end of the Ashikaga times, and formed a special art industry in which the Umetada family is most celebrated.

Casting, especially of iron kettles, advanced with the spread of the tea-ceremonial. The works made by the artists of the Ashiya family of Chikuzen province, are still held in high esteem by virtuosi.

The encouragement of the tea cult by the Shogun Yoshimasa did much to promote this industry. Some of the casters at Ashiya, Chikuzen province, wrought out designs supplied by such master painters as Tosa Mitsunobu and Sesshu and this accounts for the presence of kettles with picture designs. At Temmei in Shimotsuke province good kettles were also produced. The Ashiya works produced before the Eisho era (1504-1520) are prized as "old Ashiya," and the products of Temmei before the Tembun era (1532-1554) are called "old-Temmei." Nagoshi Yashichiro who made kettles for the retired Shogun Yoshimasa, is also celebrated. In general tea-kettles made during this period are called "Higashiyama-mono" and are highly valued.

Carvers of Sword Ornaments :—Goto Yujo, d. 1512, was born in Mino province. Tradition says that at the age of eight, he moulded a monkey with clay, and that an eagle, taking it for a living animal, pounced upon it. When he grew up he was appointed a page to the Shogun Yoshimasa. He fell a victim to the slanderous tongue of his jealous comrades, and was cast into prison when he was eighteen. The microscopic carving he executed on a peach stone he accidentally came by in his captivity procured his release, and well it might. The carving represented seven sacred tabernacles carried on fourteen boats, and sixty three monkeys. He gave the work to the goaler, who present-

ed it to the Shogun. The result was an immediate release and appointment to the post of sword-decorator to the Shogun. It was then that the young artist shaved his head and assumed the new name. He worked chiefly on the designs supplied by Kano Motonobu, and was granted the honourable title "Hoin" by the Emperor Go-Hanazono. His style, as shown in the figures of dragons, lions, and men, which are executed in high relief, shows powerful chiselling. Superficially the finish appears rude, but a closer observation reveals touches of vigour and lifelike movement. His later works are characterized by dignity and a subdued tone. Of his productions the dragons made for *menuki* (ornamented metal pieces fastened to the sword-hilt) command special admiration for their exquisite workmanship. Yujo was a master artist in this line if not the greatest that has ever appeared in Japan and his school has been transmitted for seventeen generations down to the present era. For artistic excellence this style is compared to the Kano school of painting.

Goto Sojo, d. 1564, son of Yujo, comes below his great father in fame, but some of his most happy works present a subdued elegance that puts them quite on the same level with his father's. His son Joshin, who fell in battle, possessed a style which was full of vigour, with deep chiselling and high relief.

Armour-smiths :—Myochin Muneyasu, son of Munemasa, was the tenth Myochin, who executed two celebrated suits of armour for the Shogun Yoshimitsu. The ten Myochins beginning with the founder Munesuke and ending with Muneyasu are called the "ten Myochin masters" whose works are held in highest esteem. Of the other Myochins may be mentioned Yoshimichi, the seventeenth of the line who flourished in the first quarter of the sixteenth century, and Nobu-iye. The latter was a son of the sixteenth Myochin, and he with the fourteenth Myochin and Yoshimichi, brother of the sixteenth family chief, are regarded as the "three Myochin masters."

Saotome Nobuyasu, a pupil of Myochin Nobuiye, married his master's daughter and is the founder of the Saotome family which was celebrated for helmet-making, and whose descendants were hereditarily in the service of the Lord of Mito.

Hilt-guard workers :—Shigeyoshi, a descendant of the celebrated sword-smith Sanjo Kokaji Munechika, was a sword decorator and sword-smith who was employed by the Shogun Yoshimitsu. His hilt-guards show masterly excution.

Umetada Shigemune, the nineteenth descendant of Munechika above mentioned, was granted in 1416 the family name of Umetada by the Emperor Shoko.

Nakai Mitsutsune, populer name Shinzaemon, who lived at Yamaguchi in the

latter part of the fourteenth century, is the founder of the Hagi school of hilt-guard smiths. His *tsuba* are of iron with open-work and sometimes with relief ornaments. His work, however, lacks elegance and can not be classed as first rate.

Kane-iye (the first) of unknown family name, who lived at Fushimi, perhaps in the earlier part of this period, has left works characterized by a thin and soft plate with a thick coating of red rust. They are evidently of an earlier date than those of Myochin Nobuiye. Kane-iye's designs are landscapes, and figures of men, plants, and animals, all displaying exquisite chiselling. He was fond of depicting figures of mounted warriors decorated with inlaid gold and also of pine-trees pierced on the iron ground. The shape of his works is out of the common, those in the *kobushi* style being most elegant.

Myochin Nobuiye, though an armour-smith by profession, produced masterpieces in hilt-guards, especially in those made of iron. He dispensed with the use of finishing, and his works bear marks of hammering coated with rust, but present a smooth and lustrous appearance. His pupil Nobusada's works resemble his.

Iranken Yamayoshi who lived in Kuwana about the last quarter of the sixteenth century, produced works made of thin and well-tempered iron ornamented with fine open-work. They bear the marks of hammering coated with rust that imparts a peculiar charm to them.

Casters :—Nagoshi Yashichiro, also called Ya-Ami, was an artisan employed by the Shogun Yoshimasa, for whom he made many tea-kettles.

Remains :—

Sword Ornaments, by Goto Yujo (*Plate No. 150*)—Collection of Marquis Mayeda.

Menuki, *Kozuka* and *Kōgai* are the name of three sword ornaments. These same design of a sacred sword rounded by a dragon. Is celebrated as "Akita-ryu" sword ornament handed down from the Marquis' ancestor.

Menuki, (*Plate No. 151*) by the same—Collection of Viscount Inagaki.

One of three sword ornaments having design of *Sambaso* of *No* dance.

Menuki, (*Plate No. 152*) by the same—Collection of Marquis Mayeda.

One of chefs-d'oeuvre of the Goto family. The design shows a crow bathing.

Kodzuka, (*Plate No. 153*) by Goto Joshin—Collection of Marquis Mayeda.

Has design of *Horai* (Island of perpetual youth) and work is very vigourous.

Menuki, (*Plate No. 154*) by the same—Collection of Mr. C. Iwamura.

This *menuki* takes for its design a gourd with catfish on it designating thereby a comical idea of the unsuccessful attempt to hold the slippery catfish in its place by the roundish surface of the gourd.

Hachi of Helmet—Collection of Mr. C. Imamura.

The middle of the plate (*No. 155*) is a work of Myochin Yoshimichi, but the ornament seems to have been added afterward. The left one (*No. 156*) is a work of his son Takayoshi and right (*No. 157*) is Nobuiye's.

The Dolphin-Shaped Helmet (*Plate No. 158*)—Collection of Viscount Tanaka.

Is hammered iron helmet and artist is indistinct but it is considered to be an expert artist's work, probably made in the middle of the period.

Lacquer Work.

A great advance in lacquer ware was witnessed during this period, especially in regard to the *takamakiye* (raised gold lacquer ware) and *nashiji* (gold dust sprincled like pear seeds), both of which were carried to a state of perfection. In the use of cuttings metal leaf applied or pasted on the lacquered ground and the art of black lacquer-varnishing a notable advance was also accomplished. The influence which Chinese art exerted on the lacquering of Japan was principally in the direction of red and black Peking lacquer ware, which began to arrive in our country in the early part of this period. The objects were much welcomed in Japan for their novel, simple, yet elegant features. In other fields of the lacquer industry Japan had already outgrown the influence of China. In fact the relative position was even reversed, and some Chinese artists arrived in Japan about the middle of the fifteenth century to learn the art of gold-lacquering. Another thing demonstrating the superiority of Japan in this particular respect is seen in the preference in favour of ordinary lacquer and gold-lacquer articles whenever the Shogun Yoshimitsu had to send presents to the Chinese court.

In the development of raised gold-lacquer work the painting of the Chinese *sumiye* school played no small part. It may even be said that the prominence given to bold strokes in this pictorical style supplied one of the main motives in creating the raised lacquer work. The *togidashi* (gold-lacquer made lustrous by polishing) and *hiramakiye* (flat gold-lacquer ware) are excellently adapted for representing pictures of the Japanese style, but it can not do full justice to the spirited strokes of the *sumiye* style. To

WORKS OF THE GOTO SCHOOL

PLATES Nos.

150—*"Akita-ryu"* sword ornaments, by Yujo

151—*Menuki* represents *Sambaso,* by Yujo

152—*Menuki* represents a crow bathing, by Yujo

153—*Kozuka* represents *Horai,* by Yujo

154—*Menuki* represents a gourd with catfish, by Joshin

PLATES Nos. 155—157

WORKS OF THE MYOCHIN SCHOOL

PLATE No. 158

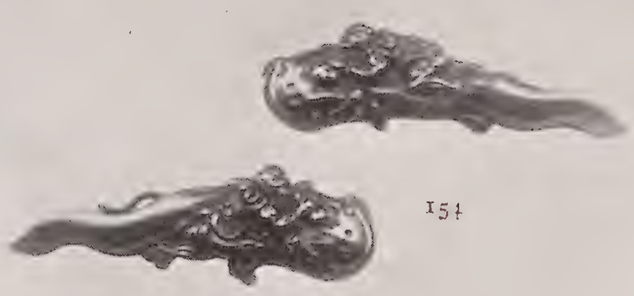
DOLPHIN-SHAPED HELMET

DOLPHIN-SHAPED HELMET

WORKS OF THE WAKOCHIN SCHOOL

WORKS OF THE GOTO SCHOOL

A HISTORY OF THE JAPANESE ARTS



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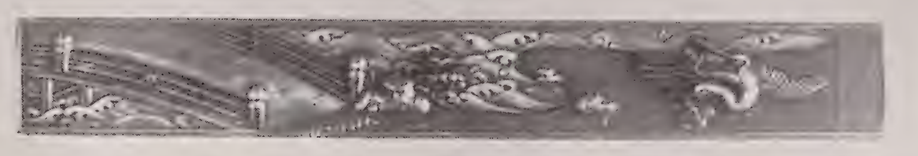

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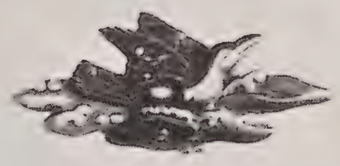

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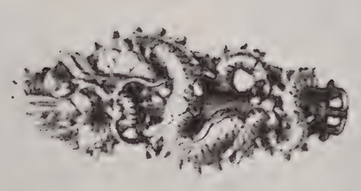

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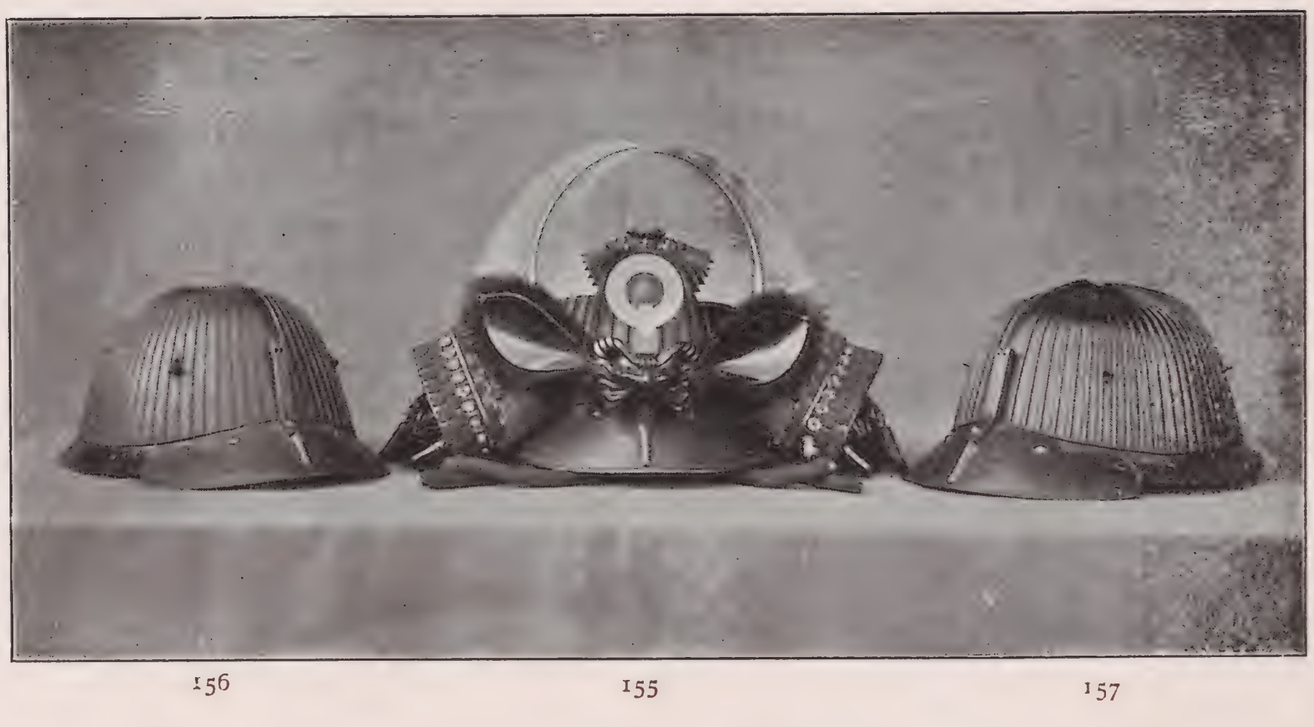


156 155 157

obviate this difficulty lacquer artists devised a method of raised lacquering, and the experiment was at last carried to perfection in the time of the retired Shogun Yoshimasa. The famous raised lacquer piece in the shape of a book stand known as "Tsuta-no-hosomichi" is a work produced in this golden age of the art. With the progress of the art the Japanese style of painting came to be done in raised lacquer-work, whether in the pure style or mixed with the *togidashi* style.

The *nashiji*, as mentioned before, is another branch of the art of lacquering which attained great perfection in this age. Strictly speaking it first appeared in the latter part of the Fujiwara period, but owing to the imperfect method of making gold dust and foil, the *nashiji* in those olden days was different from that produced afterward. The genuine *nashiji*, as the term is now understood, appeared about the latter part of the preceding period, and reached its high water level about the middle of this age. The spread of the Zen sect is reflected in the production of objects of light *makiye*, and this tendency is especially noticeable in articles associated with the tea-cult. Shoō and Shukō, masters of the cult, employed skilful artists to make articles suiting their fancy. Designs for old-lacquer ware formerly consisted of various patterns, figures of birds, and flowers, but these were generally superseded in this time by landscapes and human figures.

Artists :—Koami Michinaga, a personal attendant of the Shogun Yoshimasa, is famous both in the raised *makiye* and *togidashi makiye*. He worked on the designs furnished by Kano Motonobu, No-Ami, So-Ami, (the latter two for shape), and others. His descendants Dosai, Sozen, Sosei, Sohaku, and Ko-Ami maintained the honour of the family. The second Ko-Ami named Dosei worked on the designs drawn by painters of the Tosa school and also on those he himself prepared. It is recorded that most of the *makiye* articles used for the coronation of the Emperor Go-Tsuchimikado were excented by him to the order of the Shogun Yoshimasa.

Igarashi Shinsai is another noted gold lacquer artist patronized by Yoshimasa.

Remains :—

Bundai (Book stand) and Suzuri-bako (Ink case) entitled "Tsuta-no-hosomichi," by Igarashi Shinsai (*Plate No. 159*)—Collection of the Imperial Museum.

The design of this relic is adopted from a story of Arihara Narihira. Once Narihira was travelling in a mountain pass overhung with red ivy, named Utsu-no-

yama in Suruga province, and there he met a pilgrim who are going up to Kyoto and he recalled his memory during his life at Kyoto and composed a poem and commanded him to send the poetry to his friend at Kyoto. The relics show that the art of manufacturing gold-dust had progressed since Higashiyama era.

Pottery and Porcelain.

In the earlier part of this time superior porcelain wares were mostly imported from China, Korea, Annam, etc., but the increasing demand for them, due principally to the great popularity of the tea-cult, could hardly be met with the necessarily limited imports. The demand was further increased by the spread of the sister art of incense-burning. Patrons and masters of these refined amusements, including the Shogun Yoshimasa, encouraged potters in the various parts of the country to produce wares suiting their fastidious taste and fancy. In this connection should be noted the going over to China of Gorodayu Shonzui, a potter of Matsusaka in Ise province, for the purpose of investigating the art and the establishment on his return home of a kiln at Imari in 1513.

Kilns and artists :—

The Shino ware, owes its name to Shino Soshin, a retainer of Yoshimasa, who gave orders to some potters of Seto to make vessels used in the tea-cult and incense-burning. These vessels are sandware thickly coated with minutely crackled white glaze, and adorned with antique designs of flowers.

The Shigaraki ware, existed in the preceding period, but it was from about the beginning of the sixteenth century that tea vessels began to be baked here. They were highly prized by the tea master Shoō and hence known as "Shoō Shigaraki." Water-jars, flower-vases, and tea-jars were also produced, the last-named in imitation of tea-jars imported from Korea, Annam, and India. Shigaraki products are also sandware, very hard and heavy, and with dull yellowish-red glaze. Those that have spots of blue glaze upon this glaze are admired for their excellent workmanship.

The Bizen kiln that flourished much about the Oyei era (1394-1427) produced hard wares, chiefly household utensils, though afterward flower vases, and tea services began to be baked. These, known under the name of "old Bizen" are much admired by connoisseurs.

The Mino ware, owes its origin to Kato Kagenobu, a potter of Seto in Owari province, who opened a kiln in Mino. His wares were at first coated with yellowish glaze,

PLATE No. 159

BUNDAI AND SUZURIBAKO

ENTITLED

TSUTA-NO-HOSOMICHI

By Igarashi Shinsai

PLATE No. 160

P O T

By Shenzui

PLATE No. 161

T E A-C U P

By Shonzui

but he also made vessels of white glaze. He afterward introduced the Karatsu style of baking and this much improved the quality of his productions.

The Rakuyaki ware, a kind of hand moulded vessels, was originated by either a naturalized Korean or Chinese named Ameya who lived in Japan about the beginning of the sixteenth century. After his death, his wife continued her husband's craft.

The Karatsu ware, covers various styles, and one called *Nenuki* and manufactured between the middle of the fourteenth century and the latter part of the fifteenth was made of white or red clay, with lead-coloured glaze. The inside of the stand is left unglazed, showing wrinkles. Another kind called the *Okukorai* appeared about the Temmei and Tensho eras (1466–1591), and was chiefly intended to satisfy the demands of tea-cult virtuosi who had hitherto used costy tea-bowls of Korean make. The texture is close-grained and the glaze is of the colour of a loquat, sometimes bluish yellow. The wares are reputed to be of superior workmanship.

Remains :—

Pot, by Shonzui (*Plate No. 160*)—Collection of the Imperial Museum.

On the bottom of the pot, there is inscribed the maker's name as "Gorodayu Go-Shonzui" and adorned with antique design in blue which is called as "Shonzui moyo."

Tea-cup, by the same (*Plate No. 161*)—Collection of the Imperial Museum.

Is elliptical in shape and has the same inscription and design.

CHAPTER II.

Period of the Toyotomi Regency.

1. GENERAL HISTORICAL SURVEY OF THE PERIOD.

After the disastrous and prolonged civil wars that were fought about the middle of the 15th century between the partisans of the rival pretenders to the seat of the Shogun, the power of the Ashikaga fell to the ground, and during a period of about one century the whole country was in a state of anarchy. Powerful barons rose in various places and waged incessant wars with one another for territorial aggrandisement. At last tranquillity was partially restored by Oda Nobunaga, who made a conquest over his neighbours and replacing Ashikaga Yoshiaki, the last and fugitive Shogun of the line, to the nominal viceroyal authority took the charge of administration in his own hands. Nobunaga was a loyal subject; he reconstructed the Great Shrine of Ise and made repairs to the Atsuta Shrine. He also built the Imperial Palaces, revived old rites and ceremonies, and moreover extended helping hands to the courtiers who had been reduced to distress. Kyoto regained her influence as mistress of art and literature.

Before he could see the complete restoration of the new order of things, Nobunaga met with an untimely death at the hand of one of his own captains is 1582. His death was at once avenged by Toyotomi Hideyoshi, his ablest lieutenant, and what is more, the work left unfinished by Nobunaga was carried out by Hideyoshi in a manner more thorough and comprehensive than the ill-fated soldier-statesman could have done.

The whole country was soon brought under complete subjugation by Hideyoshi or "Taiko," as he was afterward called, and this soldier of fortune was now able to turn his attention to matters of taste and culture. He built the castles of Osaka, Juraku and Fushimi, and the Hōkō Temple, he encouraged the refined amusements of poetry, the drama, *cha-no-yu* (the tea-cult), etc., in all which he developed an uncommon taste and skill.

Above all the *cha-no-yu* received the greatest encouragement. Once Hideyoshi held a grand tea ceremony at Kitano, Kyoto, inviting all sorts of people interested in it; collections of things pertaining to the practice were exhibited and prizes were awarded to the exhibitors of superior articles in the same fashion as at a present day competitive exhibition. At another time, he sent his men as far as Luzon in quest of rare articles.

The *cha-no-yu* was also often made use of as a means of social intercourse or diplomatic conference. All these circumstances combined to make it the most fashionable form of refined recreation to an extent unparalleled either before or after this period. This popular custom created a particular style of architecture, besides influencing industrial arts in various ways. Hideyoshi's expedition to Korea as the opening campaign to the far more ambitious design of invading China, then under the Ming Dynasty, was barren of any great benefit to Japan, but at least it had one benefit, namely, the bringing home of numberless art treasures of great value, and prisoners of high technical skill, which latter gave a powerful impetus to the advance of Japanese civilization and art.

Prior to this, in 1541 A.D. some Portuguese were washed ashore on the coast of Tanegashima island, Kyushu, and this incident quite accidentally opened the way to our communication with Western countries. From that time onwards Portuguese ships yearly repeated their calls at the south-western ports of Japan, where they were heartily welcomed by several local daimyos on account of the novel articles they brought. Among other things fire-arms were introduced at that time and ultimately revolutionized all our methods of warfare.

Christianity came in at the same time, to bring a powerful influence into our thought and religious faith. It was once so popular that the Lords of Arima and Omura are recorded to have sent emissaries to Gregory XIII, then the Pope of Rome, and maintained communications with the Papal See for some time.

Buddhism still retained its authority. In fact some of the sects were so far emboldened by their power that too often they were disposed to act in a manner subversive of peace and order and in utter disregard of any sense of humility. Nobunaga was so incensed with the arrogance and lawlessness of the priests that he waged war against them, burnt their temples and put numbers of them to death. To counteract the power of Buddhism he even encouraged Christianity with the sanction of the Imperial Court. The new religion soon attained great prosperity, but in time it too began to incur the hatred of the temporal authorities for the haughty attitude of its missionaries and their interference with politics, till at last Hideyoshi prohibited the propagation of it and drove all the missionaries out of the islands. Buddhism was then suffered to recover its former position, shorn, however, of its worst features.

In short, this was an age when the established order of society was completely disarranged and when men of ability could force their way to the front regardless of their birth or rank, while, on the other hand, even ancient families of note, with de-

generate descendants to represent them, were trodden out of existence amidst the fierce struggle for power and prosperity. Hence it naturally followed that the aspect of society and the general public taste underwent a complete change. People turned out aggressive and enterprising, taste grew more democratic, and successful upstarts were eager to show their power and dignity by erecting magnificent castles and residences or maintaining the appearance of greatness and pomp.

Fostered amid such surroundings the arts of this period naturally bore peculiar features, i.e., grand character of work and richness in design.

2. FEATURES OF THE ARTS OF THE PERIOD.

For the reasons given above the simplicity and elegance which had characterized the arts of the former ages were now out of fashion. Hideyoshi, the greatest representative of this period, set an example of patronizing what was grand and magnificent in art.

This prevailing feature in the taste of the period is shown most conspicuously in the construction of castles and palaces. The castle of Adzuchi erected by Nobunaga and the castles of Osaka, Juraku and Fushimi, and the Hōkō Temple, erected by Hideyoshi, are most notable examples. This tendency is reflected also in painting and sculpture.

Thus the style developed by Kano Yeitoku, of the *Kano* school, is quite in keeping with the spirit of the time. It is unconventional, democratic, and free and manly.

In pictorial art, besides Yeitoku there were his pupils Sanraku and Hon-Ami Koyetsu. The latter originally belonged to the Tosa school, but inaugurated a new school in which a decorative element is most prominent. As to the Tosa school it was all but defunct, and barely maintained its existence by drawing sketches of city life in an elegant but lifeless style. But it was by the Iwasa school that the pictorial representation of contemporary life was systematically treated and that a new school, afterward known as the popular or *Ukiyoye* style was created.

Another cause which supplied an important factor in moulding the art of this period was the campaign in Korea. It had the beneficial effect of rousing our artists from their stupor and in widening their range of observation. Painters profited much by studying the Chinese and Korean pictures brought home, while the ceramic industry received no less, perhaps a greater, stimulus from the same expedition. At home the tea-cult gave rise to a new style of building called "Sukiya" and also influenced the progress of ceramic and other art industries. Of the features that stamp the art of the

period, grandeur in size, originality in design, heavy colouring and a plebeian tendency stand out most prominently.

3. PAINTING.

When the rise of Hideyoshi to the supreme post accessible to the subjects of the Imperial Court thwarted the aspiration of ambitious chieftains, they had to content themselves with giving vent to their unsatiated energy in another direction, and this they did by constructing magnificent castles and mansions. Painting was therefore much in requisition and the princely halls of those buildings furnished an excellent field for displaying the talent of master draughtsmen.

There were four schools of painting in this period, i.e., Unkoku (Sesshu's), Kano, Hasegawa and Soga, all of which were derived from the Chinese schools of the Sung and Yuan dynasties, and hence may as well be considered as one school. The Japanese schools the Kasuga and the Tosa, still remained, but were in the last stage of decadence, and their work was limited to religious paintings.

On the other hand the Kano school stood above all the others in prosperity and produced many artists of no mean power such as Yeitoku, Sanraku, Yusho and others. Hasegawa Tohaku also belonged to this school at first, but seeing the field already occupied by several masters, he turned to the Sesshu school.

Yeitoku's forte was in big work, his style being full of life and animation, with dazzling brilliancy of colours. When the castles of Osaka and Juraku were completed, he painted on their golden walls at the request of Hideyoshi. He also adorned most of the principal castles and residences which were rising up one after another. Thus he had no time to attend to smaller and more delicately elaborate work. Among his works there are pine-trees and plum trees sometimes ten or twenty feet in height, and men of lifesize or even larger. His paintings are therefore rough, and it is said he employed a monstrous brush made of straw.

Sanraku is also noted for work on large canvass. His landscape is rich, his portraiture much resembles the style of the Sung painting, and his execution of flowers and birds is most excellent. Yusho was at first a faithful follower of his master Yeitoku, but in later years he evolved his own style and painted men and women with a simplicity peculiar to himself. Unkoku Togwan studied Sesshu's style, and is excellent in landscape and animals, but what afterward came to be called the Unkoku school is far removed from Sesshu's style. Tohaku, after having left the Kano School,

assumed the appellation of "Sesshu the Fifth," yet he lacks spirit and breadth and is but a shadow of the master landscape painter.

A.—Leading Painters and Their Works.

Among the artists referred to above in the preceding paragraph some may require further biography. The first to be mentioned is Sanraku, for his great master Yeitoku is sufficiently described above.

Sanraku was born of a samurai family and showed precocious talent for drawing. He was made a personal attendant of Hideyoshi, and had to accompany his chief whenever he went round inspecting the erection of his palaces and castles. The young page followed him carrying his stick, but very often the lad was found remiss in discharging this duty, for the Taiko not unfrequently discovered the page intent on tracing a figure of a horse on the ground with the stick of his master. The appreciative Taiko ordered the page to learn painting under Yeitoku, his painter-in-ordinary, and caused them to contract the relation of father and son. The young pupil mastered the spirit of the Kano school, and in landscape, human figures and flowers his works such resemble those of Yeitoku, while in dragons, tigers, horses and hawks he even surpassed the master in movement and life. After the downfall of the House of Toyotomi, Sanraku retired to a temple, but was soon allowed by Iyeyasu to return to Kyoto. It was at the time of his retirement that he assumed the name of Sanraku (mountain contentment). Many of his works are preserved in the temples and shrines existing in Kyoto.

Kaihoku Yusho studied under Eitoko, and was equally famous in landscape, human figures, flowers and animals. He made a departure from the style of his master, and his works, especially his human figures, are marked by partial elimination of strokes.

Soga Chokuan, son of Shosho, famous for his figures of the hawk. His son Nichokuan was similarly famous.

Hon-Ami Koyetsu, d. 1637, mastered the characteristics of the Tosa and Kano schools and created a bold style rich in original designs. He was a versatile genius, being equally celebrated for caligraphy, *makiye* and porcelain.

Remains:—

Stable, by Kano Eitoku (*Plate No. 162*)—Collection of Count S. Uyesugi.

Parts of a pair of folding screens representing stabled horse. One part has cherry tree in rear and others the willow.

PLATE No. 162

STABLE

FOLDING SCREENS

By Kano Eitoku

Collection of
Count S. UYESUGI

A HISTORY of THE JAPANESE ARTS

PLATE No. 162

STABLE

FOLDING SCREENS

By Kano Eitoku

Collection of
Count S. UYESUGI

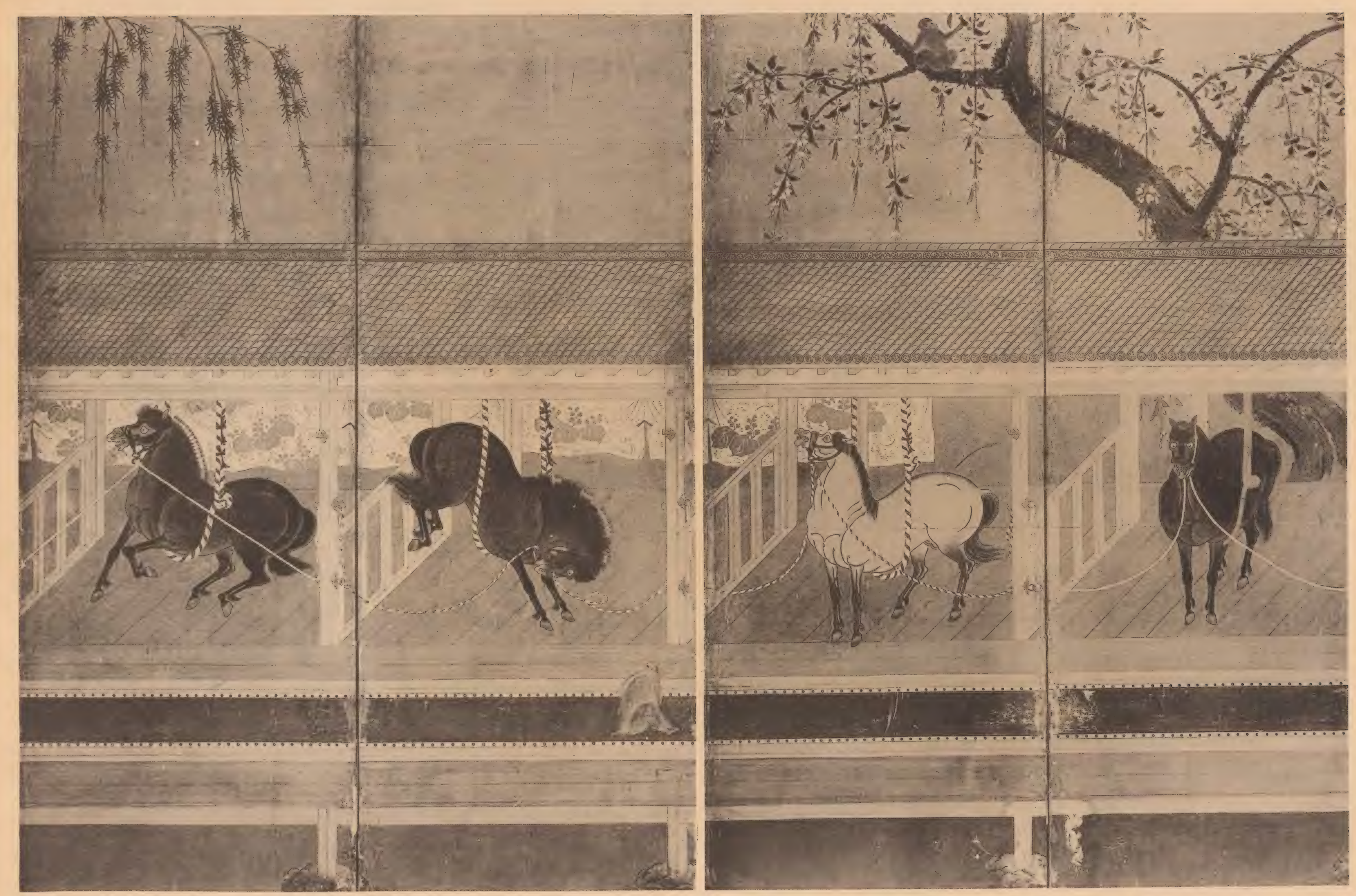


PLATE No. 163

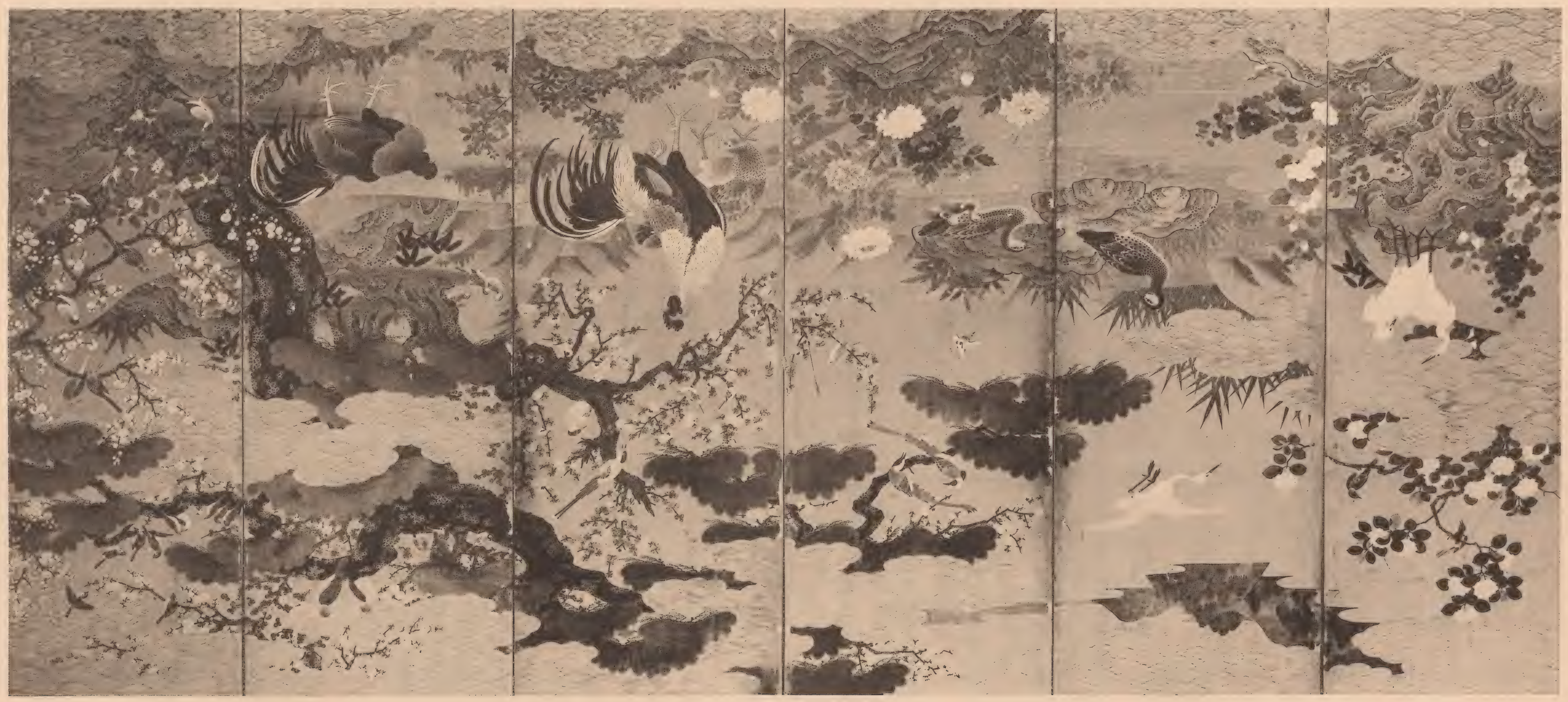
FLOWERS AND BIRDS

(FOLDING SCREEN)

By Kano Eitoku

Collection of
Marquis Y. TOKUGAWA

FLOWERS AND BIRDS



FLOWERS AND BIRDS, by Kano Eitoku (*Plate No. 163*)—Collection of Marquis Y. Tokugawa.

Is folding screen, with a picture of flowers and birds in the four seasons, and of great splendour in design. Judged as the most elegant of the hundred folding screens at the Momoyama palace of the Taiko. On the back side is a picture of a crane on the waves in a light, airy stroke.

4. SCULPTURE.

Inspired by the free and heroic spirit of the time and influenced by the models of continental and Western arts that were brought in, thus widening the scope of observation, the sculpture of the age developed special features characterized by grandeur and magnificence, and boldness of design. In point of technical detail they somewhat fall below the level of former periods, partly owing, perhaps, to the Vandalistic attempts of Oda and Toyotomi, who out of hatred to the autocratic Buddhists, did not scruple to reduce many famous temples to ashes, thereby arresting the progress of religious architecture and sculpture. Fortunately this wave of iconoclastic zeal was of short duration, and even Hideyoshi ordered the construction of a grand statue of Buddha at the Hoko-ji, Kyoto. It was finished in 1586, and stood 58 ft. 5 in. in height, but in 1666 it was thrown to the ground by an earthquake and finally melted down.

On the other hand the erection of great castles and other monumental buildings evoked the highest exertions of architects and decorative artists. From the scanty remains that are left of the castles of Momoyama and Juraku, it is not difficult to judge how grand and magnificent they must have been and how brilliant in internal decoration. The style of castle-building soon affected that of temples and shrines, which also began to be adorned with sculpture and coloured paintings. The origin of a special school of decorative sculpture known as "temple carving" dates from this period.

Of the sculptors of note Yusa, Okabe Mataemon, and Miyanishi Yuzaemon may be mentioned. Yuzaemon is said to have carved dragons on the main pillar of the seven-storied tower in the compound of the Adzuchi castle. Hidari Jingoro, judged to be the greatest sculptor that Japan has ever produced, flourished in the latter part of this period and the beginning of the next. He has left works of unparalleled skill in the form of ornaments of castles, temples, and shrines.

The carving of masks used for the *No* was also much in vogue, and skilful artists

such as Shuman and Zekan, appeared in this special line. The material used and the style of execution were, however, practically the same as in the preceding ages.

Remains :—

Mask of Mambi of No Play, by Gensuke (*Plate No. 190*)—Collection of the Imperial Museum.

The maker was a specialist in female masks and the relic shows his skill in both form and colouring.

5. APPLIED ARTS.

Metal Work.

In the art of making sword and hilt ornaments, which attained great prosperity, the designs and the style of execution assumed a bold aspect. Goto Kojo, (d.1620, fourth of the line), Genjo (brother of Kojo), Tokujo (son of Kojo and fifth of the line), Eijo (son of Tokujo and sixth of the line), and Odawara Masatsugu (in the early part of the 17th century and noted for thin open work of iron or copper *tsuba*) are celebrated as metal-carvers. Umetada Shigeyoshi who was patronized by Hideyoshi and his son may be said to have revived the art of sword-making in this period. In armour-work Myochin Muneiye (later part of the 16th century) and Munenobu (early part of the 17th century) are noted, they being the 19th and 20th Myochins respectively.

In casting, the great popularity of the tea ceremony much influenced the prevailing style, and many masters appeared producing kettles and other apparatus used in the cult. **Nagoshi** Yashichiro, d. 1593 who was caster to Nobunaga, and Nishimura Donin and Tsuji Yojiro, both of whom flourished in the time of Hideyoshi, are worth mentioning as casters. The name of Nagoshi Sansho, d. 1638, is handed down as caster of the big bell at Hoko Temple, Kyoto, which was cast under the order of Toyotomi Hideyoshi in 1614.

Lacquer Work.

Wares produced before Hideyoshi had restored peace were of coarse description. With the establishment of order artists in lacquer settled at Karasumaru, Kyoto and resumed their work, but they could not completely shake off their habit of making coarse wares. The articles they now produced, generally called Karasumaru ware, were far below the level of those that appeared during the palmy days of the Ashikaga regency. The gold lacquer articles preserved in the Kodai Temple, Kyoto, are fair specimens of the work of this period.

PLATE No. 164

SUZURIBAKO

By Hon-ami Koyetsu

PLATE No. 165

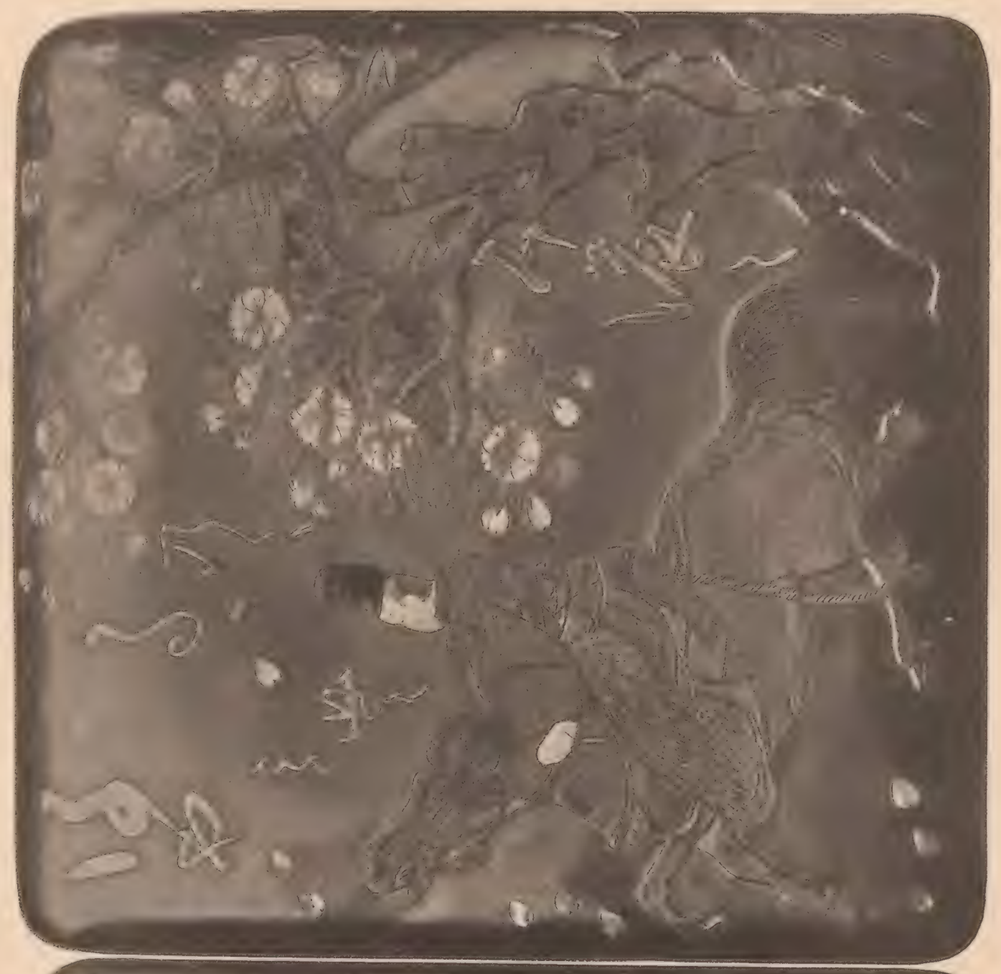
SUZURIBAKO

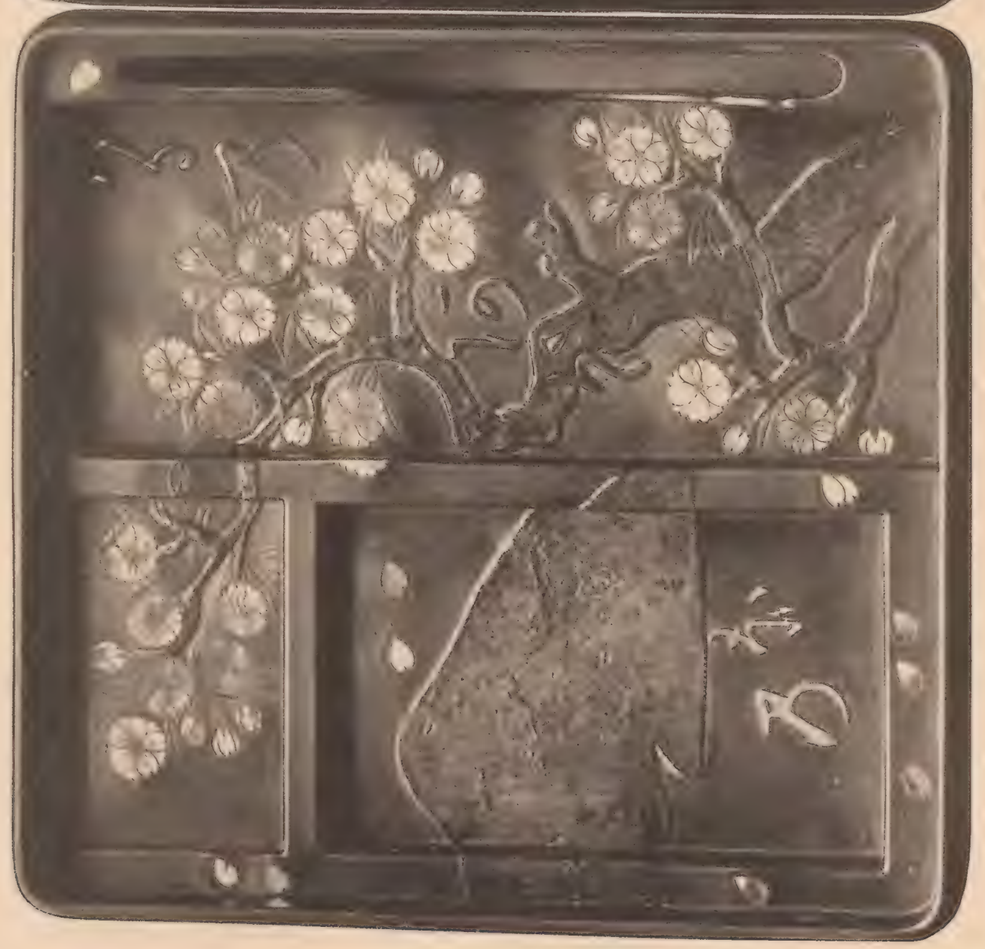
By Hon-ami Koyetsu

PLATE No. 166

SUZURIBAKO

By Hon-ami Koyetsu





It is mainly by the gold lacquer work created to satisfy the fastidious taste of *cha-no-yu* masters that the credit of the age in this particular line is maintained.

The *cha-no-yu* articles produced by Sei-ami and others, according to the designs prepared by Sen-no-Rikyu, master of the tea-cult to Hideyoshi, gave a new turn to the progress of the art. This change was carried further by Hon-ami Koyetsu, who is equally renowned as a painter and caligraphist. His *makiye* is not so conspicuous in quality of material and technical skill as in design, which is unique, being based on the painting of the Tosa style and with a feeling of the chaste taste of the tea-cult. Koyetsu's *makiye* may be said to be an embodiment of the spirit of the time, and created a new style.

Remains :—

Suzuribako, by Hon-ami Koyetsu (*Plate No. 164*)—Collection of Mr. M. Tanimori.

The box bearing *makiye* of leaves of *Davillia bullatus* and inlaid with lead a line of Japanese poetry. On the back of cover also inlaid a rabbit with shell and lead.

Ditto (*Plate No. 165*)—Collection of Mr. K. Hirase.

Imitated by Korin from Koyetsu's work. The design based upon poetry of Suminoye, a famous sight of Settsu province. Used gold dust to represent waves and lead for rock and raised up figures by mounting lacquer as relief carving. The design is very vigorous.

Ditto (*Plate No. 166.*)—Collection of Mr. D. Fujita.

Also imitated by Korin from Koyetsu. The design composed from poetry on a cherry blossom viewing excursion.

Lacquered Door (*Plate No. 167.*)—Kodai-ji, Kyoto.

The relic is a door of Taiko's mausoleum at Kodaiji. The temple built in Keicho era (1596-1614) and its pillars, stairs and doors are all adopted from the lacquered decoration known as Kodaiji *makiye*. The plate shows one of them.

Lacquered Cabinet (*Plate No. 168.*)—Kodaiji, Kyoto.

The cabinet was used by Taiko's wife in which to keep her poetical works. The design represents flowers in *makiye*.

Lacquered Table (*Plate No. 169.*)—Kodaiji, Kyoto.

Also property of Taiko's wife. Painted reed and paulonia on *nashiji* ground.

Ceramics.

Hideyoshi's partiality for the tea-cult and antique things, and a similar taste displayed by such virtuosi as Sen-no-Rikyu, Hosokawa Yusai and others gave powerful stimulus to ceramists to produce tea-bowls and so forth to their liking.

Choyu, by order of Rikyu, started to made Rikyu wares at Kyoto with the clay found in the premises of the Juraku palace, and they were of such excellent quality that Hideyoshi gave him a seal bearing the character " Raku " to be impressed on them. Hence his wares have got the name of *Raku-yaki.* There were many other ceramists in Kyoto, while in Bizen province Mikazuki Rokubei enjoyed much fame for his tea cups and pots of his own design and style. The Korean potters who were brought to Japan by those daimyos who returned in triumph from the Korean expedition contributed much to the development of the ceramic industry, they having originated the various wares which began to be produced in the fiefs of these princes. The new centres of porcelain industry were Chosa in Satsuma, Takatori in Chikuzen, Yatsushiro in Higo, Hagi in Nagato, etc.,

Remains :—

Lion Incense Burner (*Plate No. 170*),—Collection of Count N. Matsudaira.
This is a work of Chojiro I. and has reddish-yellow glaze.
Ditto (*Plate No. 171*)—Collection of Mr. S. Fukui.
This is also a work of Chojiro I. with black glaze.

PLATE No. 169
LACQUERED TABLE
at
KODAIJI

PLATE No. 167
LACQUERED DOOR
at
KODAIJI, Kyoto

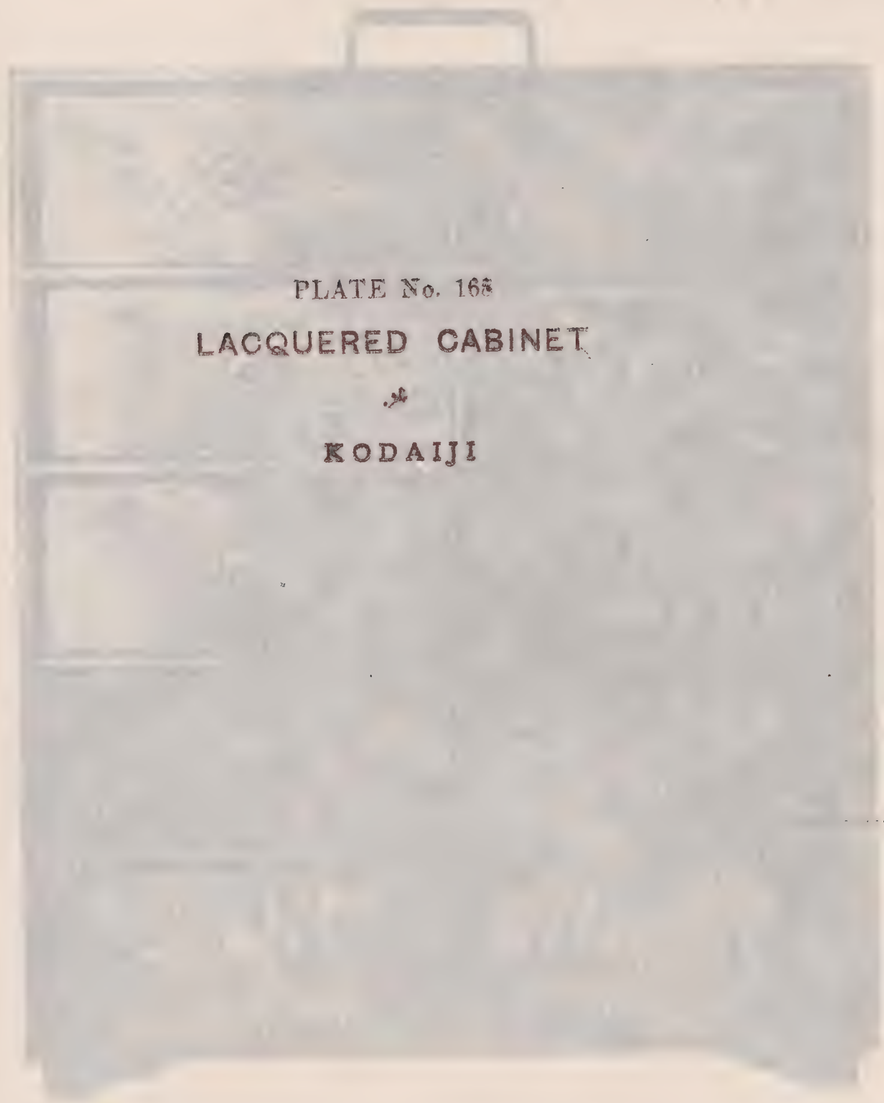


PLATE No. 168
LACQUERED CABINET
at
KODAIJI

PLATES Nos. 170 & 171
LION INCENCE BURNERS
By Chojiro I

CHAPTER III.

Period of the Tokugawa Shogunate.

I. GENERAL HISTORICAL SURVEY OF THE PERIOD.

This period lasted about two hundred and sixty years, 1603-1868. Though there were battles, both adverse and advantageous for the Tokugawa family, during the first ten or more years of this period, as a whole, it was the most peaceful time in our history, and it was a time when literature, the arts and everything made remarkable progress.

On the death of Toyotomi Taiko his shrewd design and policy passed away and the achievements of the Toyotomi family falling to the ground, all the warriors in the country separated into two great parties; one under Tokugawa Iyeyasu and the other under Ishida Mitsunari. As the result of the battle between these two parties at Sekigahara, the defeat of Ishida shortly completed the ruin of the Toyotomi and brought the rulling power into the hands of Tokugawa Iyeyasu.

In 1603, Iyeyasu, becoming Shogun, established the Bakufu government in Yedo, and the Shogunate was inherited by his descendants. From this time Yedo became an important social and political centre. During this period, as all Daimyo had to reside in Yedo, and so built mansions there, not only merchants and artisans flocked thither, but since many scholars and artists were summoned by the government, the wide Musashi plain immediately became turned into a great and prosperous city, which finally became a source of literature, fine arts and industrial arts, and gave birth to what we now call the civilization of the Yedo period.

In the beginning of this period Iyeyasu, having obtained the political power, wanted to strengthen the Bakufu government by all possible means to make the Shogunate the eternal prerogative of his family; he, therefore, by establishing many prohibitory laws restrained even the Imperial power, not to speak of that of the Daimyo. This oppressive hand laid on the Imperial household originated the strong loyal movement on behalf of the Throne in the coming days and finally brought about the ruin of Shogunate, yet the Bakufu's sagacity in the placing of the Daimyo in the varions parts of the country, in permitting them to have self-government and authority over finance, education and industry in their own provinces, caused the development of both the fine and industrial arts in every locality.

Hidetada, son of Iyeyasu, being a prudent and generous man, gave his inheritance to his son Iyemitsu in an unaltered and well-kept state. Iyemitsu in turn was a man of great character and of sound judgement, and he put every system, usage and social custom in order and developed the scheme for the government of the country which his grandfather and father had begun. This brought all the Daimyo into subjection, and thus the Tokugawa as Shogunate was firmly established.

Returning a few pages back in our history, although we catch a glimpse of civilization after the long period of wars and waste under Oda Nobunaga's and Toyotomi Hideyoshi's sway, yet the long uncultivated field of literature showed no promise of being soon restored to a flourishing condition. But now that peace pervaded all the state, people both high and low enjoyed literature and found time for study. Just at this time, the Emperor Goyozei, who was immensely interested in learning, was on the throne contemporaneously with Iyeyasu, who, giving great consideration to the welfare of the nation, took as the main principle of his government humanity and righteousness; and in order to give unity to the people established many schools, had such famous scholars as Fujiwara Seika and Hayashi Razan give lectures on Chinese classics and history, collected old classical books and published new ones, so that literature took possession of the national mind and the study of Chinese literature made remarkable progress. And not only did Japanese classical literature undergo a revival, but several new modes of literature appeared and a great many eminent writers from various ranks of society did much to develop the literary turn of the nation in general and exerted an influence on the fine arts. In spite of Iyeyasu's great encouragement of literature, which was intended to turn the samurai's minds from yearning after warfare into the love of literary pursuits, the martial period was so little remote that the general tendency was far from what he had expected, and their warlike nature still remained. Consequently fencing and the art of using the spear and everything warlike were in great favour in this period, yet on the other hand, since the elegant art of the tea ceremonial had many famous masters who appeared and started new schools, it underwent great development because of its elegance and of its teaching how to behave oneself.

Iyeyasu not only gave a new impetus to the intercourse between Japan and Korea, which had been suspended for a long time, but allowed the people to trade with many of the islands in the Southern sea and with India, Portugal, Spain, England, Holland, Mexico as well as China, so the people of these countries came to trade with us and not a few Daimyo and merchants in Kyushu went abroad for trade, which caused

an immense importation of foreign materials to our country as well as made our people enterprising, and led many to take adventurous or enterprising steps.

Hasekura Tsunenaga went to Rome and a man named Tokubei went to India three times and brought back many curiosities. Among the objects that Tsunenaga brought from Rome his own portrait painted by a noted Italian painter, and a copper plate picture of the Madonna, and a document written on a piece of parchment which was given to him by the Roman Pope still remain.

Owing to the insurrection that broke out at Shimabara in 1637 under the instigation of some missionaries from Europe, the Bakufu forbade Christianity, and sent back all the Christians to their own countries and shut the door against them. Thus they put an end to foreign intercourse except with China and Holland, with which countries trade was carried on without any religious connections, and the former was made to give information about the western and southern parts of that country and to bring the products from those districts, while the latter brought information from countries abroad. Especially the latter became a link between our country and Europe and not only introduced European knowledge and materials but enabled our people to comprehend European civilization through the study of Dutch; and they were also very influential in hastening the Restoration of Meiji. As during about thirty years of Iyemitsu's reign he had many eminent men to help him, the Bakufu Government was in a splendid condition and literature and arts made remarkable progress. It was in this time that the temple at Nikko and the Yedo castle were built. These great architectural products really are the symbol of the prosperity and the peace of the day, and it was not without reason that the people's minds became pacified in this great reign so that they enjoyed peace and were subjugated entirely by the Bakufu. Yet in spite of the boundless peace the Tokugawa's world was the scene of the rebirth of the feudal system and of hereditary government, and as the result of implicit obedience to law and custom, restraint of ideas, and strict forms of ceremony, everything became formal, and tended to loss of activity on the part of both individuals and society and to the growth of bad habits, and moreover the fourth Shogun Iyetsuna being sickly the whole political power was absolutely in the hands of his prime minister, Sakai Tadakiyo who made bad use of it. But for all the poor condition of political affairs, there were many eminent Daimyo such as Hoshina Masayuki, Ikeda Mitsumasa, Tokugawa Mitsukuni, etc. and such great scholars as Hayashi Shunsai and the priest Keichu; while among painters there were Kano Koi, Kano Tanyu and Sumiyoshi Jokei. Moreover on

account of an invasion of China by the Tartars, many famous scholars and priests sought refuge in our country and assisted our civilization with their learning and arts.

In the reign of Tsunayoshi the development of literature, both Chinese and Japanese, including poetry, novels, dramas and musical dramas was at its height and the most famous men of letters, poets, dramatists, novelists and actors appeared during this period. As civilization went on and peace continued people became elegant and luxurious. They devoted themselves to amusements and luxury, and all the elements of peace such as musical drama, theatrical plays, dress and furniture were brought very nigh to perfection. Gold and silver lacquer, especially, and all kinds of gold and silver smiths' work made great progress in order to meet the luxurious demands of various classes of the people.

Before the damage was repaired which was done by the big fire in 1657, which reduced the Yedo castle and all the Daimyo's mansions to ashes and killed thousands of people in two days, the heavy earthquake and big fire in 1703 followed, and thus when the condition of the national finance became strained the Shogun became tired of government and put it into his councillors' charge, while he indulged himself in luxury day and night. Besides, as he had no child, in his old age he became superstitious and the government became corrupted; there was thus an undercurrent of agitation in the civilization of the time and this spirit of the age is reflected in the fine arts in one way or the other.

Yoshimune, who was installed as Shogun in 1716, was a very great and judicious man. He encouraged learning and the study of Western books except those concerning Christianity, and this led to the importation of scientific knowledge from Western countries; he sternly rebuked the samurai for their effeminacy and tried to revive the customs of Bushido which had been sadly in decline. He also was strict as to the morality of the priestly class. Thus he reinstated the declining power of the Bakufu, yet the development and improvement of art and literature in his day was not so remarkable as that of politics. This was because the Shogun avoided veneer and gave his attention to the practical side of things in order to reform the bad habits contracted in the preceding time. For economy's sake he gave up a magnificent abode and rich and luxurious clothing and food for a humble way of living, and put a fixed limit to the quality of people's clothing, presents, feasts and even toys, by such means as prohibiting anyone to spend more than a certain sum of money for the embroidery of womens' dresses or to apply more than a certain amount of gold or silver to toys.

Yet the influence on the people of the long-continued peace was too strong to be affected by his efforts, and owing to their pressing demand for beautiful things all the industrial arts made steady progress, and the elaborate technique of making equipages for the Daimyo's processions, and swords and other things for their use, almost reached perfection. In addition to this, as the Shogun, in order to prevent the importation of foreign goods, encouraged industry in every locality, the manufacture of Chinese utensils, lacquer and gold, and leather work and many other artistic products, became prosperous.

As for literature, Chinese literature was at the height of its power and many famous scholars, such as Arai Hakuseki, Ito Togai and Ogyu Sorai, made their appearance. The prevalence of Chinese literature was naturally followed by the introduction of Chinese civilization so that both in intellectual and esthetic spheres Japan was laid under great obligation to China. It was at this time that the two famous Chinese painters, Chen Nan-pin and Fei Han-yüan came to our country.

The tide of the renaissance suffered check owing to the weakness of some of the succeeding Shoguns and also in consequence of frequent visitations of natural disasters. Matsudaira Sadanobu as Prime Minister of the eleventh Shogun tried thoroughly to readjust administrative affairs, but after Sadanobu's retirement reaction came on, and luxury and extravagance were again rampant. This was, however, the most brilliant period since the feudal government began, so far as outward prosperity was concerned. Numberless artists and men of letters flocked to Yedo and all kinds of literature and art were in great prosperity. Similar activity was shown in Kyoto, though the ancient capital was on the whole inferior to Yedo in intellectual attainment. It was in Kyoto that a new Chinese style of painting called *Bunjin-gwa* (litterateurs' painting) first made its appearance.

The wave of luxury and corruption was too mighty to be stemmed even by the great efforts of Mizuno Tadakuni, Prime Minister from 1834 to 1843, who by enforcing severe laws vainly endeavoured to suppress extravagance and to inculcate habits of thrift and military simplicity. The public mind was now wearied with the maladministration of the Shogunate and began to turn towards the Imperial Court as the only means of political renovation.

The arrival of the American fleet at Uraga in 1853 awakened the nation from its long dream into activity, and public opinion, ignorant of the state of affairs in the outside world, insisted on rejecting the demands of the foreigners. The exclusion cause was

soon identified with the Imperial movement, and at last the Bakufu had to surrender the sovereign power to the Emperor. Thus the new world of the Meiji period was born.

2. FEATURES OF THE ARTS OF THE PERIOD.

The civilization of Japan has never been as brilliant as it was in this period and nowhere in the world has peace lasted so long as it did in this age, so there was nothing which did not develop, and the ways in which everything did so were intricate.

During the beginning of the period, that is about fifty or sixty years from Keicho, although civilization grew under the efforts of Iyeyasu yet as the samurai were made the highest class of society and the spirit of the warlike period still remained this warlike spirit pervaded society, and naturally a valiant touch is shown in the paintings of the day, and even architecture shows a grand style and a splendour which is the heritage of the former period. It is owing to the genius of Sanraku and Sansetsu that the Kano school had such wonderful power in artistic circles, yet mostly it is because they, by representing the ideals of the samurai, took advantage of gaining their fancy. Especially was this so in the time of Tanyu, who, under the favour of the Shogun, ruled the fancy of the age by his great genius and by the means of his powerful school; so the Kano family occupied the highest position and were the arbiters of the artist world. Generally speaking, although the development of architecture was interrupted by Iyemitsu's establishment of certain rules limiting the building of samurai's, farmers' and merchants' houses, yet on the secure establishment of the Bakufu government he had the Nikko temple and the Yedo castle repaired and made them the most magnificent sights, and the Daimyo also had castles built in their own territories and also had strong beautiful mansions built in Yedo—some of them having seven or eight mansions of their own. In consequence wood and metal carving and all sorts of ornamental and industrial work were highly developed. According to the development of these arts, the division of labour began, and artisans for carving and for screens and for doors did their work severally. Industrial works made new development on account of Iyeyasu's giving pensions to many artists and of the importation of materials and way of manufacturing things. On the other hand one Kobori Yenshu not only gave a great impetus to the tea ceremony, but suggested elegant designs to artisans and initiated them into new ways of making china and lacquer; and the increasing demands for these things which arose owing to the growth of peace and luxury, quickened the development of art. The Katsura detached palace, which still is admired

as a model of landscape gardening, is the product of Yenshu's great efforts, and we can not doubt that the beauties of this garden greatly encouraged landscape art in the latter days. Yet since the Tokugawa laid the foundation of the feudal system, as rulers always do, they not only made the whole of society formal by limiting the actions and ideas of all classes of people, but put a great restraint upon peoples' ideas by excluding Christianity, by encouraging Buddhism and by adopting Chinese opinion and protecting them. Thereupon in the artistic world, from paying too much respect to method and form, artists avoided altering them and never hoped to change what was once established ; so that technique generally became exceedingly elaborate. Especially since the Western religion was excluded and every home was made to keep a Buddhist shrine in the house and an image of Buddha in the shrine, Buddhist carvers gave their whole attention to making only small images and not big ones, and even the art of making small ones was inferior to that of former days. Yet owing to the freedom of ideas which always is beyond the bounds of the law's touch, and especially to the encouragement given to literature as a means of governing the country in peace, literature made great strides, which carried it even to the lower classes and gave rise to democratic ideas in the nation.

In the next period, Genroku, what we call popular literature such as *haikai* and popular drama made great advance, overwhelming aristocratic literature and opening a new world; and there were many artists who tried to make a mark in this new world, so it seems as if all the painters of the day had special technical skill of their own, except Tosa Mitsuoki who kept his own family school distinct. But most of the other painters popularized their rich ideas and classic subjects, in compromising both schools of Tosa and Kano, though not being restrained by the school's canons. Among them were such as men Moronobu and Korin, whose style was beauty itself. Even though in design there were not a few who regretting the faults of the day, presented a valiant spirit by copying the dark side, yet generally speaking, most designs were rich and full and have no aristocratic nor warlike traces in them and are free from old forms.

As for the industrial arts, many popular schools appeared, and as this period is famous for luxury and extravagance all swords, dresses and other things which first were made for practical ends became entirely used for ornamentation and emulated one another in delicacy of design and elaboration of technique. This was also the case with all ornaments for architecture. But, as has already been stated, there were frequent

fires in Yedo and houses were often reduced to ashes, so that things were not very magnificent there. Especially after the big fire in 1657 all the Daimyos' mansions became simple, yet it is still notable that such buildings as the Asakusa temple, Gokokuji, and Chudo, Monjudo and Niomon of Uyeno temple, which are not inferior in any technical points to those of the Nara and Heian periods, were built in this time.

During the peaceful period, extending about forty years between 1716-1763 painters of *Ukiyoye* pictures appeared, as Okumura Masanobu, Nishikawa Sukenobu, Ishikawa Toyonobu, but the administrative reform effected by the Shogun Yoshimune who inspired an economical and warlike spirit, did not encourage the development of the fine arts, so that only little advance was made in his age. Nevertheless etiquette and manners were carried to the state of great perfection. The Daimyo's procession in coming up to and returning from Yedo supplied the most magnificent sight in respect of outward appearance. The implements which were at first used for defence now became ornamental and were extremely beautiful. So among many magnificent industrial products of Yedo those weapons and the equipage for processions stand first. It was in this period that Yokoya Somin, a metal worker, started the use of hair lines in engraving and applied his great skill to things like *menuki* (a piece of metal placed under the hilt of a sword) or on *kodzuka*. The revived activity of the study of the prosperity of Chinese literature and the imitation of Chinese poetry, prose, writing and painting added a special brilliance to our civilization.

About the Meiwa period (1764) there arose a remarkable distinction between the arts of Yedo and Kyoto. This was the highest time for the samurai government, and as peace reigned Yedo people were devoted to all sorts of elegant amusements, and comic poetry, prose and novels and such like popular literature was poured out in bloods, and this led to the development of painting of the same character; for instance, the popularity of comic poetry and prose led to the production of comic pictures. Novels and illustrated stories, especially, made a great advance which depended largely on painting. Tanehiko, a novelist of the day, said, however great in thoughts and clever in the use of the pen, men could never hope for popularity for their works without the help of painting and engraving. This remark gives us a general idea how elaborately the painting and engraving of the day were done and how much attention was paid to the beauty of colouring and ornamentation. Most of these painters belonged to the school that is called *Ukiyoye*, which counted such famous painters as Harunobu, Harunobu II., Utamaro, Toyokuni I. and Keisai. Contrary to Yedo, where everything was

elegant and *Ukiyoye* was highly admired, in Kyoto Chinese poetry and prose were in great favour and painters in the Chinese style such as Nankai and Taiga appeared and cultivated the *Bunjin* school. It was about this time that Shiba Kokwan produced oil painting for the first time in Japan.

As for other fine and industrial arts, the trend of their development was in a popular direction. Thus the greatest skill in carving was applied to decorating the tobacco pouch, which was the chief ornament of the citizen of the day. Then in weaving and dyeing the taste of actors led the fashion and everything became democratic and entirely out of the old style.

The influence of Chinese painting was accentuated between 1804 and 1867 when Buncho, Chinzan and Kwazan, and Tanomura Chikuden studied works of Chinese masters, while Matsumura Goshun appeared to develop his own style of Shijo. As if to counteract the predominating influence of Chinese literature and art a section of Japanese scholars began to investigate the classical literature of the country, while in the sphere of painting Tanaka Totsugen and several others espoused the reactionary movement and tried to revive the old classic and Tosa schools of painting.

This renaissance activity also affected industrial arts. Zoroku in metal work and Korin in lacquer imitated the old technique and even in *Nishijin* cloth old colours were reproduced. The movement, however, was not universal, it was confined only to those of conservative turn of mind. The agitation which overtook the country in its foreign and domestic affairs was also reflected in the world of art, for both artists and artisans began to be more and more alienated from the ideal and were on the contrary brought into closer contact with the actual and practical. The tendency was accentuated by the increased severity of the struggle for existence that followed in the wake of the agitated times. Those artists who were animated by the spirit of the time became realistic, and this new feature is seen in the painting of Goshun, Hokusai and Hiroshige, the casting of Seimin, the china of Miura Kenya, and the carving of Goto Ichijo. On the whole, however, art and literature found the atmosphere unpropitious for vigorous growth, and the advent of the new rêgimê of Meiji found matters of culture and refinement in the sad state of negligence and decline.

3. PAINTING.

The Tokugawa period may be regarded as a big art exhibition displaying before our eyes the whole scene of the growth and the change of Japanese Art during one

thousand years, along with the foreign styles of China and southern and western countries, arranged together in this one period. The styles and methods exhibited in regard to painting were very diverse, and there were graceful, aristocratic pictures, side by side with light and simple, litterateur pictures, while some artists drew realistic ones full of animation and appealing to popular fancy. Though on the whole, the order and tranquillity that reigned during the period affected the tone of painting and nothing of great originality was evolved in the use of the brush, yet on looking carefully one would see more or less changes appearing now and then during the long period of three hundred years. Thus in the early part of the period, down to about the middle of the 17th century the style of the Momoyama period, with its powerful brush strokes and rich colouring was followed, for the bold handling of the brush the carelessness of the ordinary rules of painting was excellently suited to the taste of the warlike people of the time. To mention some representative painters of this period, there are Kaihoku Yusho, who drew in vigorous strokes and produced light and clever designs; Soga Chokuan noted for somewhat sober and severe pictures; Kano Sansetsu who used the brush smoothly and freely, and Shokwado who painted most bright and lively pictures. There were two who displayed great originality, and they were Koyetsu and Matabei. These two carried on the tendency of the preceding period, for Koyetsu, though strictly belonging to the Momoyama period, made his influence felt almost through the whole of the present period. Matabei first studied in the Tosa school with which he blended the styles of the Sung and Yuan dynasties, and endeavoured to take subjects from the daily life of the time, working in beautiful and delicate technique.

In the succeeding portions of the period, from about the middle of the 17th century to the beginning of the 18th, Kano Morinobu was a dominant force, he having developed a new style by blending the native and Chinese; then Naonobu showed his matchless skill in depicting *Sumiye* pictures, while Tsunenobu created mild and sober pictures. They together formed a school which represented the taste and likings of the military class of the Tokugawa period, and this style lasted till long afterwards. From these days the Kano school began to use heavy though subdued colouring very pleasing to the eye. Tosa Mitsuoki most cunningly combined the native style and the Kano style, and succeeded in imparting to his brush additional refinement by means of gentle and easy working out of lines and shapes. Ogata Korin stands out conspicious for clever design and elegance of style. The designs were taken from Koyetsu while the colouring was worked in gold, silver, foil, verdigris or some like kind of paint,

which he piled up thickly on the paper or silk until they had the appearance of bas-relief. Another characteristic of his is that in painting on a large canvass and on lacquered articles he abridged the strokes and tried to give to his picture a better appearance when closely viewed than when seen at a distance. Hanabusa Itcho and Kuzumi Morikage are noted for force and life in their painting. Their merit is neither in the setting of the colour nor in the delicacy of the design, but in the independent conception of the design and the free and bold movement of the brush. Hishikawa Moronobu and Miyagawa Choshun also were the leading characters of the time, the former even surpassing Mitsuoki in the gentle touch of the brush and the beauty of colour, while the latter claimed no less fame than Naonobu or Tsunenobu for his bold and free touches; moreover, none could imitate his skill in colour scheme. On the whole, it may be said that colouring attained the utmost development.

About the middle of the 17th century the taste for the Chinese style was revived, this tendency being traceable principally to the arrival in Japan about that time of several noted painters and scholars of the Ming dynasty that was overthrown by the founder of the late Ching dynasty recently overthrown. Among these refugees, who were generally naturalized as Japanese subjects, may be mentioned Sairitsu, Ingen, Mokuan, Sokuhi and others. The result of this introduction of the Chinese element is seen in the rise of the Litterateur style which acquired a great popularity in Kyoto and western districts. Now the Japanese painting had lost much of its former vigour in execution and breadth of conception in consequence of its having adhered too much to the formalities of the art, but thanks to the introduction of new ideas and methods derived from the Chinese sources it somewhat revived its former activity. The revival movement was more marked in Kyoto than in Yedo, where owing to the long continued peace and lack of stimulus the artists contented themselves in devoting their attention to minor points, as ingenuity in design and delicacy in treatment. This phase is discernable in most of the schools that flourished about this period, as the Kano, Tosa, Sumiyoshi and Korin. The contrast to this elaborate and finished method is seen in the Southern school of China which was followed by such painters as Gi Nankai, Ikeno Taiga, Sha Buson and others, all of whom are noted figures among the artists who lived in Kyoto at that time.

Toward the later half of the 18th century the realistic style of China of the Ching dynasty apeared in Japan to effect another change in the current of Japanese pictorial art, the arrival of Chen Nan-pin being considered the turning point in this new movement. The prevalence of the Chinese schools has left a permanent effect on the art of this period,

for the rise of Maruyama Okyo's school grafted on the stock of the realistic style of the Ming dynasty, may be regarded as a direct production of the influence of China. The votaries of the new school selected subject matter in Japan instead of, as had been done before, slavishly copying Chinese masters, and Japanese scenes, birds or flowers depicted from nature and with delicate and exquisite touches of brush and in harmonious colouring characteristic of Japanese draughtsmen opened a new field to Japanese painters. The *Ukiyoye* school of painting, free from restraints which the classic styles demanded, revelled in fertility of designs, varied methods of composition and in multiplicity of colour-schemes. Wood printing of *Ukiyoye* pictures was a noteworthy innovation. From the beginning of the 19th century downward to the advent of the new Imperial rêgimê, the art, following the tide of the times, gained in vigour, while the revival of the classic Japanese literature saw the renewed activity of the native pictorial style, especially in the shape of historical pictures depicted after the fashion that was prevailing during the Fujiwara and Kamakura periods. This historical review may be closed by alluding to the appearance of the Dutch style of painting towards the end of the 18th century. Pioneers in this new field were O-ado and Shiba Kokwan (who died in 1818), and the introduction of Occidental methods of perspective, light and shade and composition effected some radical modifications in the style of Japanese painting.

A.—Leading Painters and Their Works.

The schools of Tosa, Sumiyoshi, Korin and Renaissance.

The Tosa School :—

Tosa Mitsuoki (1617-1691), one of the greatest figures of this school was a son of Mitsunori under whom he studied, and also secretly studied the style of the Kano school, finally attaining a perfect maturity in the use of the brush. All his works are in vivid colours and elegant style. He was honoured with a court title of Sakon Shogen and Hogen. His son *Mitsunari* also called Jozan ; *Mitsuyoshi*, son of Mitsusuke, and his son *Mitsusada* are also more or less noted, especially Mitsunari.

The Sumiyoshi School :—

Sumiyoshi Hiromichi also called Jokei. An uncle of Tosa Mitsuoki, founded or rather revived the Sumiyoshi school at the command of the Emperor of the day who regretted the disappearance of the family of Sumiyoshi Hogen (probably Sumiyoshi Keinin). Was faithful to the tradition of the Sumiyoshi style, drew many picture scrolls representing miracle stories of Buddhist and Shinto temples. His family was

PLATE No. 172

POETESS ONO-NO-KOMACHI

WASHING OFF A VERSE
IN A POETRY BOOK

By Ogata Korin

Collection of
Mr. TANIMORI

Plate No. 178

POETESS ONO-NO-KOMACHI
WASHING OFF A VERSE
IN A POETRY BOOK

By Ogata Kenzo

Collection of
Mr. Tanimori

appointed painter-in-ordinary to the Shogunate. *Hirozumi* also called Gukei (d. 1705) and *Hirotsura*, son of Hironao, especially the latter rose to great eminence. *Itaya Hiromasa*, d. 1797, was another great figure and was appointed a painter to the Shogunate. *Nonomura* (or Tawaraya) *Sotatsu*, who flourished about the beginning of the 18th century, studied under Kano Eitoku and Sumiyoshi Jokei, and struck a line midway between the two styles, but was in later years under the influence of Koyetsu. He is especially noted for clever designs of decorative character.

The Korin School :—

Ogata Korin (1653-1716) was a Bohemian in temper and habit, and is perhaps the most eccentric genius among Japanese artists. Though studying at first under Kano Yasunobu and Sumiyoshi Gukei and further indebted to Koyetsu and Sotatsu, he created a sphere of his own which is quite distinct from the accepted canons, amazingly original in design and with the least taint of vulgarity. With bold sweeps of the brush he drew with equal facility figures, landscapes, flowers, birds and indeed almost every subject. He opened a gold lacquer store and produced articles which won wide repute for exquisite design and workmanship. His designs adopted equally for fabrics, porcelain or metal-work have acquired a wide celebrity and may be said to mark a new stage in the history of our decorative art.

Poetess Ono-no-Komachi Washing off a Verse in a Poetry Book. (*Plate No. 172*).—Collection of Mr. Manao Tanimori, Tokyo.

The picture is based on a legendary story that the poetess, to vindicate her innocence against the charge of piracy, washed off in the book the verse fraudulently written in it but which she herself had newly composed.

Ogata Kenzan, (1663-1743), younger brother of Korin and equally famous for painting, lacquer and porcelain, especially the last. His wares are all original in design, both in regard to the body and decoration. He removed in later years to Yedo where he died.

Watanabe Shiko studied first the Kano school and then at the atelier of Korin. His landscapes in black and white are full of taste and won high admiration of Okyo.

Sakai Hoitsu (1759-1828) was a son of the Lord of Himeji but owing to his frail health turned a priest at the Hongan Temple, Kyoto, but in later period he removed to Yedo where he passed the time in refined pastimes. He was fond of painting from childhood in which he attained a great proficiency by studying the styles of Kano, Tosa and Maruyama schools. Later on Korin's works appealed to his fancy with irresistible

force, and by devoted application he at last mastered his style. Hoitsu's pictures reveal traces of refinement and noble quality which must be regarded as a reflection of his exalted personality.

Suzuki Kiichi and *Ikeda Koson* are two of the most noted pupils of Hoitsu.

The Renaissance School :—

Tanaka Totsugen (d. 1823) studied the classic style of Fujiwara Nobuzane and produced pictures which are almost comparable to the old Tosa in life and movement. He was unparalleled for his antiquarian knowledge in depicting scenes of Court etiquette. He lost his eye-sight and out of despair committed suicide.

Ukita Ikkei studied under Totsugen and later on the works of the old Tosa. He was a fierce exclusionist when the question of throwing open the country to foreign commerce convulsed the whole nation.

Witch's Marriage Scenes. (*Plate No. 173*).—Collection of Mr. Naoyuki Kumagai, Tokyo.

Foxes are supposed to possess the supernatural power of bewitching men, and the pictures are intended to represent such scenes.

Ko Ryuko studied the Litterateur school, then initiated himself into the old classic styles under the guidance of Ukita Ikkei and others, and finally passed to the sprightly styles of Toba Sojo

Okada Tamechika (1822-62) succeeded to the house of Reizei and also known as Reizei Saburo, was first adopted by Kano Eigaku, but afterward followed the old classic styles of Tosa, Mitsunaga and Nobuzane. By assiduous application he attained an extraordinary grace in strokes and very elaborate colour schemes. In later life he delineated in picture scroll the career of Saint Honen, founder of the Jodo sect.

Festival. (*Plate No. 174*).—Collection of Mr. Ryuhei Murayama, Osaka.

This represents a festival scene at the time of the Fujiwara ascendency and is modelled on the scrolls by Fujiwara Mitsunaga and other old masters.

Hara Zaichu, a painter of Kyoto, studied masters of the Ming dynasty and also old masters of Japan, and is especially noted for pictures representing old rites and ceremonies. He is also good at landscapes, birds and flowers.

The schools of Kano, Unkoku, Soga and Hasegawa.

Kano Sansetsu (1589-1651) was a native of Ashikaga but was adopted by Kano Sanraku. He made a new departure in method. His landscapes, birds, flowers, etc., show classic moderation. He became the founder of the Kyoto branch of the Kano school.

PLATE No. 173.

WITCH'S MARRIAGE SCENES

By Ukita Ikkei

Collection of
Mr. N. KUMAGAI,
Tokyo

PLATE No. 174.

FESTIVAL

By Okada Tamechika

Collection of
Mr. R. MURAYAMA,
Osaka

PLATE No. 175

LANDSCAPE

By Kano Sansetsu

Collection of
Mr. M. KITAKAZE
Hyogo

PLATE No. 176

CHINESE ANCIENT KING GYO

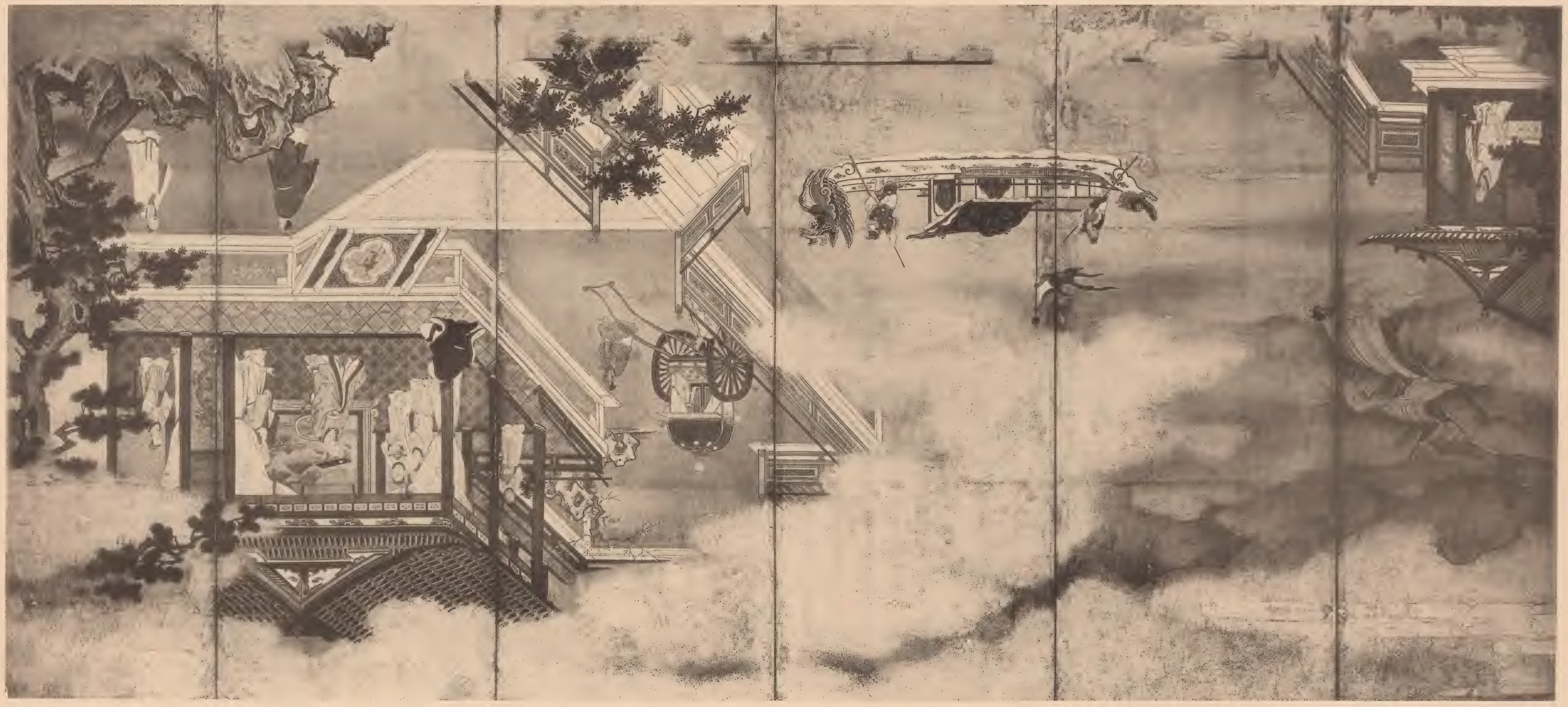
By Kano Tanyu

Collection of
Marquis IKEDA

PLATE No. 170

CHINESE ANCIENT KING GYO

By Kano Tanju



Landscape. (*Plate No. 175*).—Collection of Mr. Shozo Kitakaze, Hyogo.

This is a picture from Sansetsu's picture scroll, and shows in composition and strokes a highly artistic effect.

Kano Koi (d. 1673), studied at the studio of Kano Mitsunobu, but was afterward converted to the style of Sesshu and the Chinese master Mokkei. In the vigour of his strokes, as shown in his landscapes and human figures, he stands somewhat distinct from many masters of the Kano school. He took charge of the training of Morinobu, Naonobu and Yasunobu, sons of Kano Takanobu who died at a comparatively early age.

Kano Morinobu (1602-74) eldest son of Takanobu, is also known under the *nom de plume* of Tanyu. First initiated by Kano Koi into the secret of the family style. Morinobu afterward extended his study to the masterpieces of the Sung and Yuan dynasties and also of Sesshu, and finally effected a radical modification in the accepted canon, his style showing great elegance and delicacy. He was invited by Iyeyasu to settle in Yedo. The pictures of the saints he drew in the Court and the pictorial representation of the history of Nikko are two of his masterly works.

Chinese Ancient King Gyo (*Plate No. 176*).—Collection of Marquis Ikeda.

This was drawn when Tanyu was 60 years old and is a good example of his fully matured strokes.

Kano Naonobu, also called Jitekisai (1607-1650), second son of Takanobu and brother of Tanyu, generally drew, unlike his great brother, rough studies of landscapes, human figures, birds, flowers, etc., and in style much resembling Mokkei. He was patronized by the 3rd Shogun who bestowed on him a residence in Kobiki-cho, Yedo, hence he is generally known as founder of the Kobiki-cho branch of the Kano family.

Kano Yasunobu (1611-1685) more faithfully followed the traditional canon of the family style but his brush somewhat falls below that of his two brothers Tanyu and Naonobu. He painted on the walls of the Court the figures of saints. He founded the Nakabashi line of the Kano family.

Kano Tsunenobu first studied under his father Naonobu and after the latter's death under his uncle, Tanyu. He resembles the latter very much in execution and his best works stand in comparison with those of the great Tanyu.

The other Kanos, who are less celebrated than those mentioned above are *Eino*, son of Sansetsu, *Do-un* who was adopted by Tanyu and founded the Surugadai line of the Kano; *Chikanobu*, the eldest son, and *Minenobu*, the second son, of Tsune-

nobu; *Yosen*, 1st son of Sukenobu; *Doshun*, son of Kano Gensen; *Sokuyo*, 2nd son of Kano Sosen; *Eisen*, son of Chikanobu; and *Isen*, *Seisen* and *Shosen*.

Painters of this period who studied under the Kano masters are legion, and the more noted are:—

Priest *Shojo* (1584-1639) was a priest at Nara and was one of the three master caligraphers of his time. He also studied painting under Sansetsu and the works of Mokkei, developing a style characterized by calm tone. He is also called Shokado.

Kuzumi Morikage who died towards the latter part of the 17th century entered the atelier of Tanyu, and also studied the styles of Sesshu, old Tosa, and some Chinese masters. He finally evolved methods distinct to those of the Kano.

Tsuruzawa Tanzan studied under Tanyu and was frequently summoned to Kyoto to paint on the walls of the Imperial Palaces. He also established his own distinct style. *Tachibana Morikuni* was one of his best pupils, while Ishida Yutei learned under his son.

Momoda Ryu-ei and *Yamamoto Sotei* were also pupils of Tanyu, while *Go Shunmei*, *Takata Keiho*, *Yoshimura Shuzan*, *Ooka Shumboku*, and *Matsuno Baizan* all studied under one or other master of the Kano school.

Hanabusa Itcho (1650-1724) is a notable figure who deserted the Kano style and established a line of his own. When a boy he entered the studio of Kano Yasunobu, painter to the Shogunate, but his free brush and versatile conception caused his expulsion. He was afterward able to indulge his own bent and depicted contemporary life in a way quite original in treatment and design. His satirical pictures directed against the Shogun of the time incurred the displeasure of the Government and he was banished to a remote island where he had to stay for 12 years before he could obtain release.

Sheltered from Rain (*Plate No. 177*).—Collection of Marquis Kuroda.

Probably executed when Itcho was in full vigour.

In the Same Boat (*Plate No. 178*).—Collection of Baron Kuki.

One of the famous works of Itcho and shows persons in different classes of society put in the same boat.

Hanabusa Ippo, adopted son of Itcho, was a good caricaturist.

Soga Shohaku (d. 1783) was born in Ise but removed to Kyoto where he at first entered the studio of Takata Keiho. He then studied works of Jasoku and Sesshu and originated a new style characterized by free and vigorous strokes and often bizarre conceptions. His human figures sometimes verge on the supernatural.

PLATES Nos. 177 & 178

By Hanabura Itcho

SHELTERED FROM RAIN

IN THE SAME BOAT

Priest *Fugai* who worked about the beginning of the 18th century was born in Hitachi, but later on he passed his time in a mountain cave not far from Odawara. He was good at drawing the figures of Daruma and Hotei which in tastely quality are much like the works of Shokado.

Miyamoto Musashi (1580-1645) was a son of a great fencing master and was himself a veteran swordsman. He was fond of painting and learned under Kaihoku Yusho and studied Mokkei. His long practice in swordsmanship is betrayed in the strokes of his brush, and his works all show sweeping lines and finely graduated effects in black.

Other painters of note belonging to this period and not related to the Kano are *Kaihoku Yusetsu*, a son of Yusho; *Unkoku Toyo*, son of Toyeki and grandson of Togan; *Hasegawa Toju*, probably related to Tohaku; *Yamaguchi Sekkei* who drew inspiration from the works of Sesshu and Mokkei, and *Ko Sukoku*, who was influenced by Itcho's works.

The Ukiyoye School.

Iwasa Matabei or Shoi was the youngest son of Araki Murashige, the Lord of Settsu, who was made the head of Itami castle by Ota Nobunaga. When Matabei was only two years old his father committed suicide, having been besieged by Nobunaga against whom he rebelled. He was secretly taken by his nurse to Kyoto, where he grew up, and adopted the name Iwasa from his mother's side. In time he became an excellent painter and originated his own school, which combined the best features of the native schools of Tosa and Kano, and of the Chinese schools of the Sung and Yuan dynasties.

Most of his pictures depicted manners and customs of the time, and this procured for him the sobriquet of Ukiyo Matabei or Current Manners Matabei. He afterward settled at Fukui in Echizen province, but his fame spreading to Yedo he was invited by the third Shogun Iyemitsu to his castle, where he died in 1650.

The tablet of the thirty six celebrated poets in the worship hall of the Toshogu shrine of the Kita-in, in the vicinity of Kawagoye, Musashi province, is one of his celebrated works.

Iwasa Katsushige or Gembei, son of the above mentioned Matabei, was a painter to the Lord of Echizen and, as his great father, he was clever in depicting the manners and customs of the time.

Hishikawa Moronobu, whose *nom de plume* was Yuchiku, was the son of an embroiderer, and his first business when he came to Yedo from his native place in Boshu was drawing designs for embroidery. Nothing is definitely known about his training in

painting; at any rate he founded a school modelled on the styles of Iwasa Matabei and of the Tosa and Kano schools. He was most clever in painting professional beauties, scenes of flower viewing, theatres, and of many kinds of manners and customs. He died early in the 18th century. The wood-cuts called Yedo-ye, which country people have taken such a fancy to, had their origin in his works. His sons, *Morofusa* and *Moronaga*, imitated their father's style in painting.

THEATRE SCENES (*Plate Nos. 179 and 180*).—The Imperial Museum.

The reproductions are part of the scrolls said to have taken the painter a number of years in finishing.

Yuzen was born in Kyoto and lived in the Gion quarter. He was clever in depicting manners and customs. He started a new style taking the refined elements of the older schools. He painted on fans or on dresses either with Indian ink only or with colours: and these pictures never faded. Dyers got his pictures and dyed them. This is the origin of the famous Yuzen-zome.

Kwaigetsudo lived in Yedo about the first quarter of the 18th century. He used to paint beauties with specially vigorous lines. Though his colouring and designs are simple, and the pictures somewhat monotonous, yet they all show much refinement.

Torii Kiyonobu, originator of the Torii school, first lived at Kyoto and then moved to Yedo. At first he followed the Hishikawa style, but afterward developed his own individuality and drew people with gentle and amiable features. His prints either plain or in vermilion paints were abundantly produced about the first quarter of the 18th century and were very popular.

Oryu, born in Yedo, was fond of painting and became a famous painter of Ukiyoye. Her works which were called the Oryu-ye had much likeness in style to Hishikawa Moronobu's. She flourished about the same time as Kiyonobu.

Miyagawa Choshun was born in Owari, but removed to Yedo where he worked about the middle of the 18th century. He learned thoroughly the style of the Kano school, also studying Moronobu and Matabei. He usually painted scenes of banquets. He has no rival in the skill of colour arrangement, and is worthy of the high admiration bestowed upon him. His son *Shunsui* who afterward assumed a new family name Katsukawa was also a painter.

THEATRE SCENES (*Plate No. 181*).—Collection of the Imperial Museum.

The reproduction is a part of the pictures scroll of theatre scenes, and shows the green-room in vivid tone.

PLATE No. 179

THEATRE SCENE

By Hishikawa Moronobu

Collection of
THE IMPERIAL MUSEUM

painting, at any rate he founded a school [illegible] on the style of Iwasa Matabei and of the Tosa and Kano schools. He was most clever in painting professional beauties, scenes of flower viewing, theatres, and of many kindred manners and customs. He died early in the 19th century. The word-sort called Yedo-ye, which ordinary people have taken such a fancy to, had their origin in his works. His sons *Morefusa* and *Morenaga*, imitated their father's style in painting.

THEATRE SCENES (*Plate No. 176 and 180*).—The Imperial Museum.

The reproductions are part of one scrolls said to have taken the painter a number of years to finishing.

Yasu was born in Kyoto and lived in the Ohio quarter. He was clever in depicting manners and customs. He started a new style taking the refined elements of the Ohio schools. He painted in fine or in dense colour with Indian ink only or with colours, and these pictures never failed. *Dyeta* got his pictures and dyed them. This is the origin of the famous Yusuzi-ye.

Kyoshiyoshi lived in Yedo about the first quarter of the 19th century. He used to paint beauties with specially expressive lines. Though his colouring and designs are simple, and the pictures somewhat monotonous, yet they all show much refinement.

Toyo Kiyoshi, originator of the Toyo school, first lived at Kyoto and then moved to Yedo. At first he followed the Hishikawa style, but afterward developed his own individuality and drew people with gentle and amiable features. His prints either plain or in vermilion palms were abundantly produced about the first quarter of the 19th century and were very popular.

Ogyu, born in Yedo, was fond of painting and became a famous painter of Ukiyoye. His works which were called the Ogyu-ye had much likeness in style to Hishikawa Moronobu's. She flourished about the same time in Kiyoshi.

Hiroyoshi Chuhan was born at Dewei, but removed to Yedo where he worked about the middle of the 19th century. He learned thoroughly the style of the Kano school, also studying Moronobu and Matabei. He usually painted scenes of bungaku. He became rival in the skill of colour arrangements, and is worthy of the high admiration [illegible]. He was [illegible] and [illegible] a [illegible] Hiroshima was also a painter.

THEATRE SCENES (*Plate No. 181*).—Collection of the Imperial Museum.

The reproduction is a part of the pictures [illegible] of theatre scenes, and shows the [illegible] of [illegible] time.

PLATE No. 180

THEATRE SCENE

By Hishikawa Moronobu

Collection of
THE IMPERIAL MUSEUM

PLATE No. 186.

THEATRE SCENE

By Hokkwei Ahmoshe

IN

Collection of
THE IMPERIAL MUSEUM

Okumura Masanobu was a bookseller in Yedo and drew Ukiyoye pictures for amusement. He was especially fond at first of drawing beauties and also warriors, but afterwards noted scenes. These were engraved on wood and printed, and were very popular. He first introduced beni-ye, i.e. carmine colour printing.

Nishikawa Sukenobu was a Kyoto painter who was a contemporary of Masanobu. He studied at first under Kano Yeino and afterwards originated his own style of Ukiyoye creating what is known as Nishikawa style. His beautiful women are done with charming colour and look very fascinating. Both his prints and original works are comparatively abundant.

A Beauty (*Plate No. 182*).—Collection of the Imperial Museum.

This represents a beauty standing on the strand to mow the reed.

Ishikawa Toyonobu was the father of a famous comic poet and produced beni-ye pictures in the middle of the 18th century.

Torii Kiyonaga who was born in Yedo studied the Torii style under Kiyomitsu, and painted placards for theatres besides supplying broad-sheet pictures and designs for picture books. About the Anyei era (1772-1780) he was acknowledged as the most prominent Ukiyoye painter of the day.

Suzuki Harunobu, a disciple of Nishimura Shigenaga, is famous as having originated about 1764 the *nishiki-ye* (brocade prints) which became in time one of the most popular articles which countrymen took home as souvenirs from Yedo. He also invented other innovations. He was fond of drawing beautiful women from life and also depicting manners and customs of the time.

Tsukioka Settei lived at Osaka and first studied the styles of Japanese and Chinese painters but afterward became a delineator of contemporary life, mostly of beautiful women. He gave his best attention to depicting from nature and was a great colourist. He died in 1786.

Katsukawa Shunsho was good at painting beauties and actor's portraits. At that time, the art of coloured prints made a high development and all the prints Shunsho produced were very popular. Of his pupils, *Shunko* and *Sunyei* were prominent.

Isoda Koryusai was a contemporary of Harunobu and studied at the atelier of Nishimura Shigenaga. He was one of the most prolific painters next to Harunobu and supplied illustrations to books, but discontinued the work for blocks and produced permanent pictures after he had been awarded the title of "Hokyo."

Utagawa Toyoharu, who worked towards the end of the 18th century and took charge of repairing the pictorial decorations of the Toshogu Temple at Nikko.

Kitagawa Utamaro studied first the Kano style and then entered the studio of Toriyama Sekien and also devoted much attention to Torii Kiyonaga's style, and became an excellent master. He painted customs and manners and also landscape and was the greatest among the painters of his time. The date of his death is not clear, but probably it took place somewhere about 1810.

Hosoda Eishi studied at the atelier of Kano Eisen and afterward at that of Bunryusai, painter of the Ukiyoye school. He drew frail beauties after the style of Utamaro.

Ishida Gyokusen (1737-1812) who worked at Osaka was a disciple of Tsukioka Settei, and developed a fine talent for elaborate style of painting. He supplied illustrations to a number of books and was equally noted for human figures, scenery, and flowers and birds, all done in minute style.

Katsukawa Shun-ei studied the style of Shunsho and produced a number of picture albums.

Kuwagata Keisai or Kitao Masayoshi (d. 1824) studied the Kano school and also the styles of Korin and Hochu, and compiled a picture book entitled *Ryakugashiki* and ultimately rose to be one of the noted caricaturists of Japan. Copy books containing pictures in light colours became very popular from his time. In 1794 he served the Lord Matsudaira of Echizen, afterwards he stopped drawing pictures for engraving and confined himself in producing permanent pictures only. He was clever in depicting human figures and birds with a few simple lines. He should be regarded as one of the most inventive draughtsmen after Korin and Itcho.

Utagawa Toyokuni (1768-1825) also named Ichiyosai studied Ukiyoye at the studio of Toyoharu, but he had great partiality for Hanabusa Itcho's style. He was good at painting beauties and especially the portraits of actors, which were highly admired even by foreigners.

Utagawa Toyohiro is noted as having been the master of Ando Hiroshige, and illustrated many story books. He died about 1828.

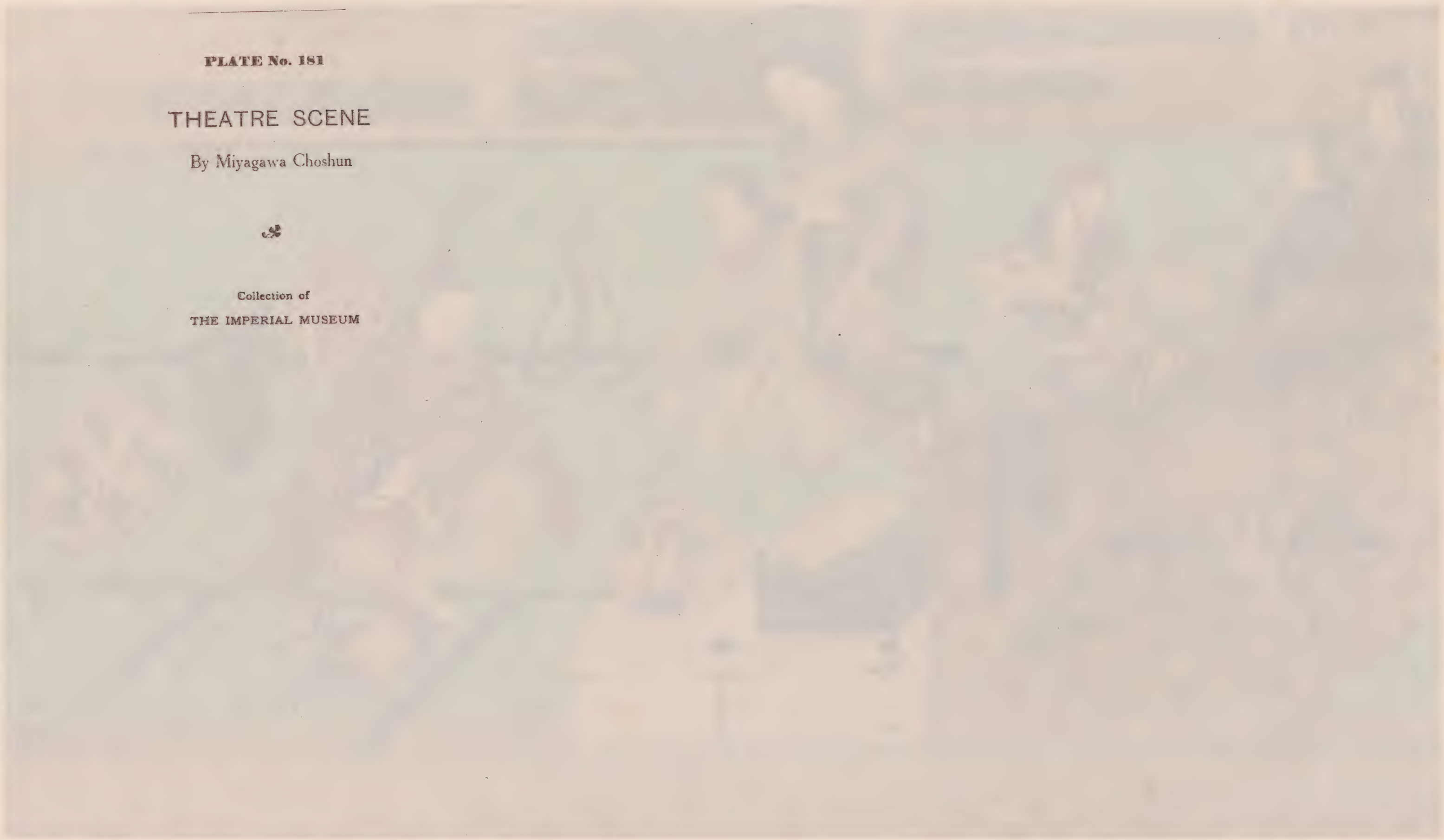
Katsushika Hokusai (1760-1849) studied at the atelier of Katsukawa Shunsho and also the style of the Kano school. He was also inspired by the work of Tsutsumi Torin and was initiated into the Occidental painting by Shiba Kokwan. His virile stroke he owed to Torin, his realistic methods to Kokwan, while for his elaborate com-

PLATE No. 181

THEATRE SCENE

By Miyagawa Choshun

Collection of
THE IMPERIAL MUSEUM



position he was indebted to Chinese pictures of the Ming dynasty. All this wide study combined with his natural aptitude made him a masterpainter distinguished by free and bold strokes, fertile designs and highly realistic representations. In pictures of contemporary life and in delineation of varied natural scenes he was equally masterly. He also supplied illustrations to some contemporary romance writers. He was held in such high esteem that hundreds of his pictures were sent every year to Holland.

Ando Hiroshige (1793-1858) first studied the Kano style and next entered the studio of Toyohiro. He was a delineator of noted scenes and he first produced famous views in Kyoto where he had lived for a while. Encouraged by the success he next produced the fifty-three stages on the great highway of the Tokaido, meanwhile living in Yedo. In his skill in painting perspectives he stood far above all the other artists of his time.

Utagawa Toyokuni (1786-1864) studied under the second Toyokuni, and was clever at painting portraits and the illustration of books. A set of the Inaka Genji was his work.

Utagawa Kuniyoshi (1797-1861) was a disciple of Toyokuni and wielded bold brushes. His pictures of the Forty Seven Royal Ronin and other series were held in high praise by the people.

The School of Ming and Ching Dynasties.

Gi Nankai (1677-1751) was not only a genius in literary work but an expert in painting, especially landscapes. He studied the Chinese schools and originated in Japan the style of the Southern school of China.

Hô Hyakusen a painter of Owari who lived at Kyoto, shared with Nankai the honour of having introduced the Southern school to Japan.

Kumashiro Yuhi (1712-1772), the nom de plume of Shuko, was born in Nagasaki. He studied under the Chinese realistic painter Chen-Nanpin, who had been invited to Japan by the Shogunate.

So Shiseki ; born in Yedo, studied under Yuhi and then under a Chinese named So-Shigan, from whom he took his own name. He excelled in painting flowers, birds and bamboos.

Ito Jakuchu ; born in Kyoto studied the Kano style and then imitated the old works of the Yuan and Ming school of China, and was also inspired by the works of Korin, but founded his own style. In his later years, was he lived in Sekiho Temple at Fukakusa and called himself Tobei-an for he painted by way of a livelihood. His fowls are highly realistic and masterly.

Yanagisawa Kien or *Rikyo* (1706-1758) was born in Yamato and was a scion of the feudal lord of the province. From his childhood, he was fond of painting and after assiduous study for many years, he originated his own style. Not only was he a great painter but he was broad-minded, so that it was his greatest pleasure to receive whosoever came to him as guests and to test their ability in painting.

Ike Taiga or *Mumei* excelled from childhood in painting and in writing. He studied under Gi Nankai and Yanagisawa Kien. His works, especially scenery and figures, were all excellent but especially the latter, being lofty in conceptoin.

Oshima Fuyo was born in Kai and lived in Kyoto. He was a learned man and also excelled in painting scenery. He studied the schools of Yuan and Ming and originated his own style.

Mochizuki Gyokusen was born in Kyoto and studied under Tosa Mitsunari and then under Sekkei. He had friendly relations with Ike Taiga and started a school of the Chinese style.

Yosa Buson or *Shunsei* (1716-83), whose nom de plume was Yahantei, was born in Settsu and removed to Kyoto. After many years of assiduous study of the Chinese schools of Yuan and Ming, he became an excellent landscape painter and his works are full of lofty feeling.

A Set of Folding Screens (*Plate Nos. 183 and 184*).—Collection of Mr. Gensaku Fujiwara, Kyoto.

The first picture represents the Minister of the King of the Han dynasty trying to recall his General, Han-Hsin, who dissatisfied with his master was about return home. The second shows the Minister condescendingly visiting the retreat of the retired statesman Kung-Ming to win him over to his service.

Totoki Baigai was a man of many talents. The pictures of scenery done by him were all lofty in style.

Minagawa Kien was born in Kyoto. He was erudite, had a fine memory and possessed talent for poetry, writing and painting. It is said that Kien asked Okyo the methods of painting and Okyo in turn asked Kien about history. His father was a good connoisseur and made Kien imitate the masterpieces of the schools of Yüan and Ming.

Kushiro Unsen (1758-1810) was born at Shimabara in Hizen and studied under a Chinese and was good at painting scenery. He painted always according to the mood of the moment.

PLATES Nos. 183 & 184

A SET OF FOLDING SCREEN

By Yosha Buson

Collection of
Mr. G. FUJIWARA

Gyokusen Kim is Gyokusen, who was born at Yamato and was a master of the brush both of the painting and the writing. He was a master of the painting, and other accomplishments, he was fond of painting, and from his childhood, he was fond of painting, and from painting he was independently his own style. And only just his own style, and he was the greatest pleasure in painting, and he was so much ability in painting.

He was a Mino-Gokenin, and from childhood he painting, and he writing. He studied together of Sanraku and Yasunobu Kano. He works, especially sumiye and lacquer, were all confined out upon the same, being fully to accomplishment.

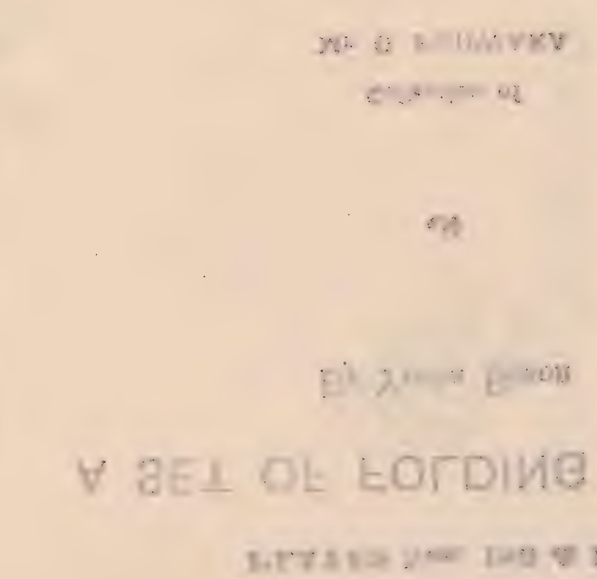
Akinori Kano was born in Kyoto and died in 1716. He was a famous man and was considered painting, painting, and writing, among contemporaries. He studied the works of Yasu and Shing and Yasunobu Kano, and established his own style.

Mitsunobu Kajiwara was born in Kyoto and studied under Yasu Mitsunori and Yasu under Sukeki. He had friendly relations with the Tokugawa and started a school of the Chinese style.

Yasu Kano or Sanraku (1559-1635) was born in Yamato, was born in Kyoto, and removed to Kyoto. After many years of assiduous study of the Chinese masterpieces landscape painter and his works are in Sukiya and Shing, he became a school of lofty realism.

A Kano or Yasunori Shinsai (Died Nov. 1681) was a disciple of Mitsunobu Kajiwara, Kyoto.

The first picture represents the Minister of the Ring of the Han dynasty trying to recall his friend, Hsien-Hsing, who dissatisfied with his order was about retire home. This second picture the Minister contemplatively visiting the retreat of the retired statesman Kungsun Ho was Lin near to his retreat.



Yasu Kano was a son of Yasunori Sanraku. The pictures of painting down to his time all lofty in style.

Mitsunori Kano was born in Kyoto. He was erudite, and a fine memory and possessed subtle his poetry, painting, writing. It is said that Kim taught Okyo the methods of painting and Okyo in turn asked Kim about history. His father was a good complimentary and made Kim instruct the masterpieces of the schools of Yamato Shing.

Kanshu Kano (1730-1810) was born at Shimotsuke in Omi and studied under a Chinese and was good at painting in the Chinese style.

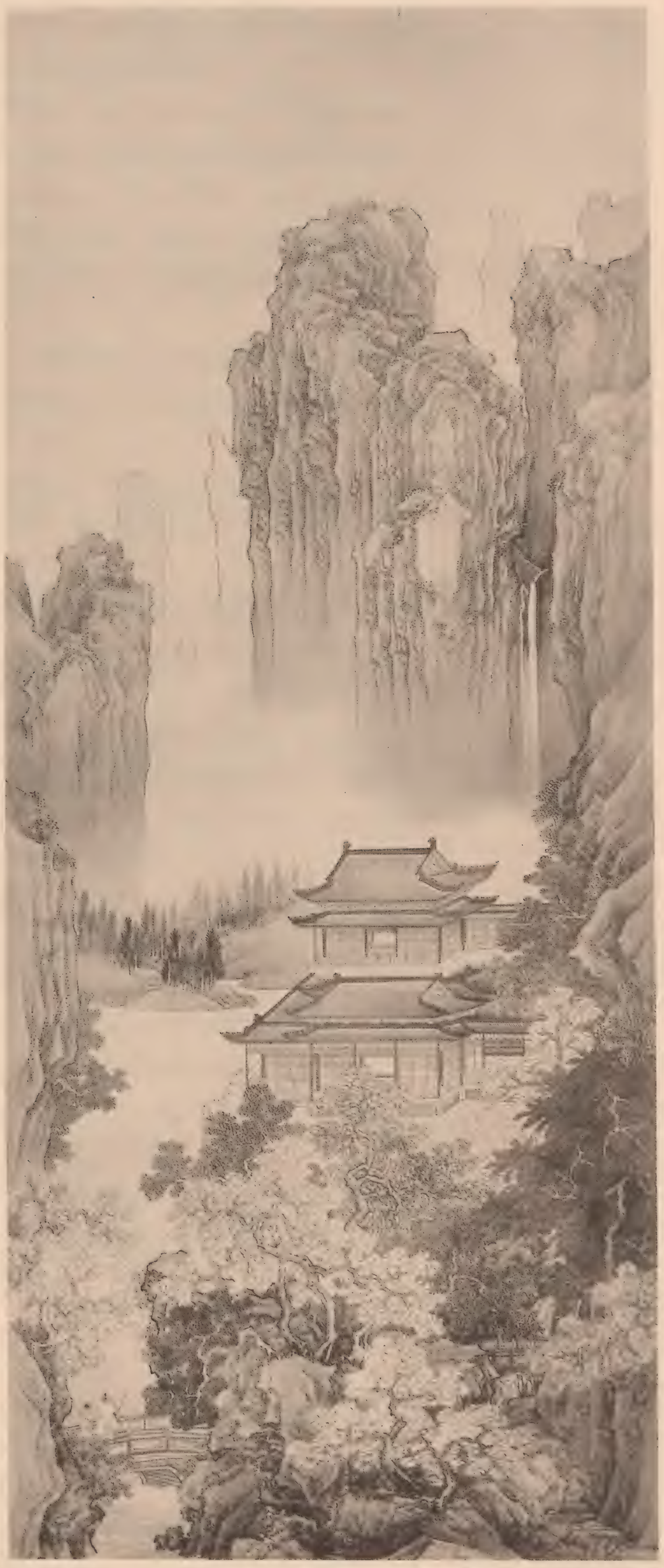
PLATE No. 185

LANDSCAPE DIPTYCH

By Tani Buncho

Collection of

Count S. TOKUGAWA



Noro Kaiseki was born at Wakayama in Kii. He studied under Ike Taiga and Kuwayama Gyokushu. But nature was his teacher in painting landscapes.

Watanabe Gentai born in Yedo, was a clever landscapist and also drew flowers and birds.

Takahisa Aigai (1786-1833) born in Shimotsuke, studied under Buncho and was excellent in painting landscapes of the style of the Southern school.

Tani Buncho (1764-1841) was born in Yedo, and was a pupil of Watanabe Gentai and Kato Bunrei. He also studied many other schools, Japanese and Chinese, and finally originated his own. He was fond of painting Mount Fuji, and he served the House of Tayasu as its painter. He has left a large number of works several of which were printed. In later life he was fond of dashing off landscapes and figures with daring lines.

LANDSCAPE DIPTYCH, (*Plate No. 185*).—Collection of Count S. Tokugawa.

One of the Buncho's chefs-d'oeuvres. Coloured with verdigris and gold. The stroke is very vigorous.

Tanomura Chikuden (1777-1835) born at Chikuzen in Bungo, studied under Tani Buncho at Yedo and under Murase Kotei at Kyoto. He had many accomplishments but excelled most in painting landscapes.

Watanabe Kwazan born in Mikawa, was a man of strong filial piety and great ambition, and was a pioneer scholar of Dutch. But as his family was very poor, he painted for a livelihood, having studied under Buncho, So Shizan, Kaneko Kinryo and others. At last he developed his own style which is marked by vigorous strokes and daring designs. He wrote a book which was a satire on the Shogunate and was put into prison where he committed suicide so as not to involve his feudal master. Kwazan is admitted to be one of the masters of modern times.

Urakami Shunkin was clever in composing poems and in painting. He wandered among beautiful places and cultivated his ability for painting.

Nakabayashi Chikuto was born in Owari and lived at Kyoto. He imitated the style of Miyazaki Kimpo in painting bamboo. He was a man of gentleness and simplicity and it is also said that though he was slow in speech he was quick in painting.

Yamamoto Bai-itsu was born in Owari, studied under Ming and Ching masters and developed his own style. He was clever in painting flowers.

Okada Hanko was born at Tsu, Ise, and lived at Osaka. Studied under Beizan and also Chinese school of Ming and Ching.

Tsubaki Chinzan was an official of the feudal government, and a man of erudition. Studied painting under Kaneko Kinryo at first and then Kwazan. Was excellent in painting birds and flowers and also portraits. The painting of portraits, is said was founded by Kwazan and reached completion in Chinzan.

Nukina Kaioku also called Sho-o in his last years, was born in Awa and lived at Kyoto. Was a Confucian scholar and good at painting, specially landscapes.

Tachihara Kyosho was a samurai of the Mito clan. Studied under Gessen and Buncho, but afterward turned to Chinese Northern school. Also was famous as a connoisseur.

Kita Takekiyo was born in Yedo and studied under Buncho and Tanyu. Was clever in painting human figures, birds and flowers in rich colour.

Onishi Chinnen was born in Yedo and studied under Nangaku and Buncho and excelled in painting landscapes, human figure, birds and flowers, especially fishes.

The Schools of Maruyama, Shijo and Kishi.

Maruyama Okyo was a son of a farmer in Tamba province. He showed precocious talent from childhood and used to draw trees, birds and animals with pieces of bamboo or wood whenever he followed his parents to the field. In that province, there was a drug shop selling pigments which Okyo visited very often. One day, the picture he drew on a paper bag attracted the attention of a chance visitor. He wondered at the work of the boy painter and showed it to the Daimyo of the province. This was the first time that his ability was recognized. Then he went to Kyoto and studied under Ishida Yutei, but he especially devoted his attention to the style of Chinese masters Chen Shun-chu and Chou-Ying He also depicted people and flowers and birds from life, and succeeded in becoming a great master. His style is free from the formalities of the old schools, is realistic and full of life, and produces an effect which is as elegant as it is calm. Okyo may be said to have contributed a new valuable quality to the pictorial art of Japan.

Pines Under Snow with Wild Ducks (*Plate No. 186*).—Collection of Mr. Ryuhei Murayama.

The picture is a fine example of Okyo's treatment.

Cow-boy (*Plate No. 187*).—Collection of Marquis Matsukata, Tokyo.

This is the work of Okyo in his declining years and shows great maturity of execution.

Matsumura Gekkei or Goshun (1752-1811) was born in Kyoto. He studied

A HISTORY of THE JAPANESE ARTS

PLATE No. 186

PINES UNDER SNOW WITH WILD DUCKS

By Maruyama Okyo

Collection of
Mr. RYUHEI MURAYAMA

Tsukioki Chikanu was an official of the Arakki government, and a man of erudition, studied painting under *Kanaoka Kiseyo* at Ano and then Kawano. Who enrolled in painting (Ishiki and Sawano and other parents). The painting of parents, in and you studied by Kawano and resided in Chikanu.

Yokoso Kwaku was called in Ano in his last years, was born in Ano and lived at Kyoto. Who is Unofficial educator and had at painting, especially landscape.

Yoshikawa Kyoshi was a pupil of the Mito clan. Studied under Hanko and Bunchu but adopted terms of Chikano Kiseyo, Ishiki. Also was famous as a [illegible].

Kita Tokuhyo was born in Yoshi and studied under Bunchu and Tsuyu. Who drew in painting Kawano Sparrow, Ishiki and Sparrow in that colour.

Gokki Okinyo was born in Yoshi and studied under Nanaoka and Bunchu and studied in painting landscape, Ishiki and Sparrow, Ishiki and Sparrow, especially fishes.

The Gokkaku Mitsuyoshi, Ishiki and Kiseyo.

Mitsuyoshi Okyo was a man in Tsuchi province. He showed remarkable talent from childhood and used to create some lovely and colorable with pieces of bamboo or wood, whenever he followed his poetry in the field. In that province, there was a drug shop selling pigmentary which Okyo visited very often. One day, the pieces he drew on a paper long attracted the attention of a chance visitor. He wandered in the work of the boy, painter and dropped in the Dwarfs of the province. This was the first time that his ability was recognized. They he went to Kyoto and studied under Ishiki Yoko, but he especially developed his attention to the style of Chikano Kiseyo. Once Shinsuke and Chiku Ying, the original people and Bunchu and Ishiki from life, and remember his learning, he was [illegible]. His style is free from the formalism of the art schools. A [illegible] of life and [illegible] on effect which is so elegant to Ishiki. Okyo may be said to have inaccurately a new schools, [illegible] in the [illegible] and of [illegible].

Cosmo Kiseyo [illegible] Kyoto [illegible] —Adviser of the Imperial Art Museum.

The painter is a best [illegible] of Okyo's [illegible].

Overseas (Phila 20, 20) —Collection of Mangoku Shinsuke, Tokyo.

This is one work of [illegible] in the [illegible] and [illegible] provisionally of [illegible].

Shinsuke Gokkaku [illegible] (1802–1811) was born in Kyoto. He studied [illegible]

PINES UNDER SNOW WITH WILD DUCKS

[illegible]

[illegible]

[illegible]

[illegible]

A History of the Japanese Arts

PLATE No. 187.

COW BOY

By Maruyama Okyo

Collection of
Marquis I. MATSUKATA

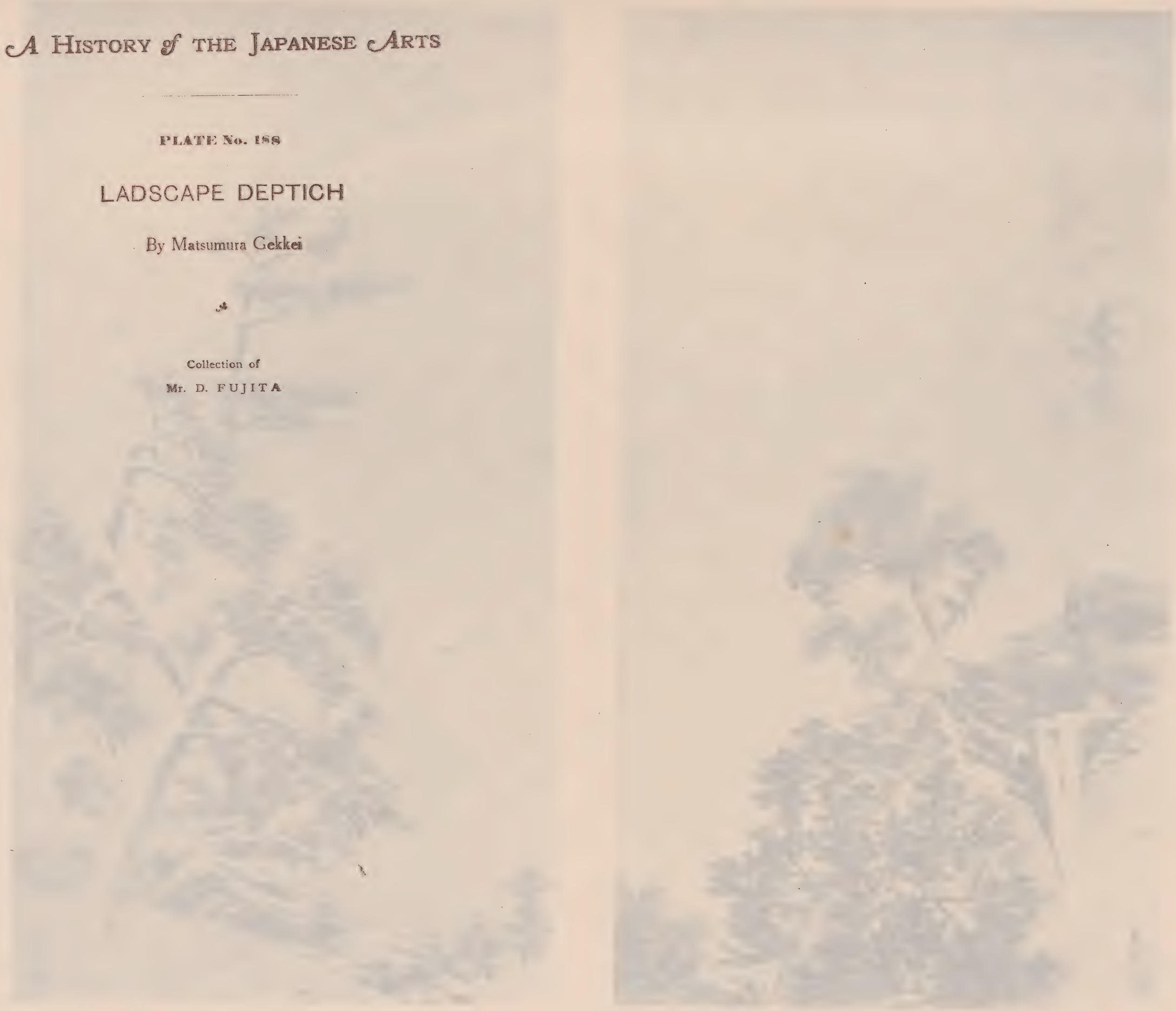
寬政庚戌仲秋寫
應舉

PLATE No. 188

LADSCAPE DEPTICH

By Matsumura Gekkei

Collection of
Mr. D. FUJITA



under Onishi Suigetsu and then Buson. After the death of Buson, he wanted to study under Okyo who modestly declined his request, but they became the best of friends. So Gekkei studied by himself and originated his own school which was named Shijo because he lived in the street Shijo. His works are not inferior to Okyo's except in lack of refinement.

Landscape Diptych (*Plate No. 188*).—Collection of Mr. D. Fujita, Osaka.

This shows Goshun at his best.

Nagasawa Rosetsu (1755-1799) born at Yodo in Yamashiro, was an excellent disciple of Okyo. Most of his works are vigorous and witty.

Scroll of Animal Pictures (*Plate No. 189*).—Collection of Mr. Y. Yasuda.

Probably drawn as copy book for his pupils.

Komai Genki (d. 1797) born at Kyoto, studied under Okyo. His works are similar to those of Okyo in beauty and in grace but they are somewhat inferior in the brush stroke.

Watanabe Nangaku, born at Kyoto, also studied in the atelier of Okyo, and is distingushed for his vigorous brush.

Mori Sosen (d. 1821) born at Nishinomiya in Settsu, but lived at Osaka. His style came from the schools of Maruyama and Shijo. He was particularly fond of painting monkeys, so he went into the mountains with brush and ink and got food from wood cutters or sometimes he lodged in lonely temples. Thus he spent three years in the society of monkeys and at last he succeeded in painting them with very realistic effect.

Mori Tetsuzan, *Nishimura Nantei*, *Yoshimura Kokei*, *Oku Bunmei*, *Yamaguchi Soken* and *Shirai Naokata*, were pupils of Okyo. Each had his own special ability in painting.

Gan Ku (1750-1838) born at Kanazawa in Kaga, first served Prince Arisugawa and was then appointed Echizen-no-suke. In his later years, he retired to a suburb of Kyoto. He was clever in painting animals and was the founder of the Kishi school.

Priest *Gessen* was the head of the Jakushoji in Ise. He was earnest in painting besides his service to Buddha, and he accumulated a great sum of money which came from his works, with which he built temples and gave help to the poor.

Toyo, born at Sendai, but lived at Kyoto. He studied in Kano Baisho's atelier but as a result of his intercourse with Okyo and Gekkei his style changed afterwards.

Suzuki Nanrei was born in Yedo and lived at Kyoto. He studied under Toyo and was clever in painting landscapes, figures and flowers and birds.

Onishi Chinnen entered the studio of Nangaku but afterward studied the style of Buncho; was clever in landscapes, figures, flowers, birds, etc.

Matsumura Keibun (1779-1843) was a brother of Goshun under whom he studied. In the charming gradation of the black he surpassed Goshun whom he also excelled in birds.

Okamoto Toyohiro (d. 1845) studied under Goshun and became a great landscapist, being equally noted for human figures and birds.

Kawamura Bumpo (d. about 1840) entered the atelier of Gan-ku and attained great skill in figure drawing, his strokes showing great vigour.

Oda Hyakkoku or Kaisen, pupil of Goshun, but afterward modified his style by studying Chinese masters of Yuan and Ming dynasties; noted for landscapes, figures, flowers and birds, either in colours or in *sumiye*.

Other lesser artists of this period are *Shibata Gito, Yamawaki Toki, Tanaka Nikka, Yokoyama Kwazan*, and *Mochizuki Gyokusen*.

4. SCULPTURE.

The development which sculpture made during the peaceful administration of the Tokugawa Shoguns is quite noteworthy. The reinstatement into official favour of Buddhism, which had been on the whole decadent in the times of Oda and Toyotomi did much to stimulate the progress of the art. The fourth Shogun Iyetsuna invited from China, Ingen, a priest of eminent virtue, who in 1661 founded at Uji in Yamashiro province, the head temple of the Obaku sect. In 1686 the fifth Shogun, Tsunayoshi, selected eighteen temples of the Jodo sect as his family temples. All this ardent support extended to Buddhism by the powers that be resulted in reviving the deserted temples and in restoring to its former activity the art of temple decoration and image carving. There were many famous image workers in this period, such as the priests, Tansho, and Hogen Joki, in Kwanyei (1624-43); priest Hokyo Kojo, and Sakyo Koyu in Kwambun (1661-72); priest Tankai and Shimizu Ryukei, in Yenho (1673-80); priest Shoun, in Teikyo (1684-87); priest Jokei, Busshi Mimbu, and Sakyo in Genroku (1688-1703); Takahashi Kozan in Kyoho (1716-35); Komai Ryucho in Horeki (1751-63) and priest Guden in Anyei era (1772-80). These, however, were contented to remain slavish imitators of their ancestors, and made no effort to be original. Their works display gorgeous and rather vulgar ostentation.

PLATE No. 189

SCROLL OF ANIMAL PICTURES

By Nagasawa Rosetsu

Collection of
Mr. Y. YASUDA

A History of the Japanese Craft

School of Animal Pictures

By Alexander Lindsay

Chapter 1

Mr. J. Ayrton

Architectural ornamentation, was much in requisition, and is shown in the glittering mausolea of Nikko, the Zojoji and Kwanyeiji temples in Yedo and the Hongwanji in Kyoto. Conspicuous among workers in this line are Hidari Jingoro and the three families of the Goto, Shimamura, and Ishikawa, all in Yedo. Okamoto Tomosuke in Kyoto is also famous in a similar line.

The increased popularity of the *No* performance in the latter part of this period called forth the production of masks many of which are masterpieces. Masks employed in other branches of sacred dance performances are also famous. But it is in the *netsuke* carving that the period is especially noted, the art flourishing from about the middle of this reign. *Netsukes* were first used chiefly as dangles for suspending *inro* (a set of small ornamental cases for carrying seals and medicines) to the girdle, but subsequently they came to be used likewise for hanging purses and tobacco pipe cases. The origin of the art is obscure, but we are informed that Hon-ami Koetsu, and Nonoguchi Rippo executed a few *netsukes* as far back as about the first decade of the 18th century. During the time from about 1660 to 1683 the fashion of carrying *inros* and purses suspended from the girdle began, and in consequence the demand for *netsukes* multiplied. Articles of Chinese make were then held in high esteem, and their influence is seen in the style of *netsuke* created. As yet *netsuke* carving did not constitute a specialty, and was only a side employment of image makers and other artists. With the increasing popularity of *netsukes* from the latter part of the 17th century this exquisite art made a marked development, for people were no longer satisfied with common articles. They grew fastidious and ordered *netsukes* made after designs of their own planning.

The use of this particular personal adornment was principally a plebeian custom, for the spirit of emulation on the part of great merchants and other rich people was piqued at the sight of the elaborate sword ornaments of daimyo and samurai and they vied with each other in wearing tobacco pouches and pipe cases on which they lavished money. A study of the works of this time will show that the most fastidious attention was paid to designs, which were generally supplied by contemporary master-painters.

It was during the period of about fifty years ending at the beginning of the 19th century that the custom of *netsuke* wearing was especially extensive and in the meanwhile professional *netsuke* carvers came into existence, among whom Yoshimura Shuzan, Ogasawara Issai, and Idzumiya Tomotada stand foremost. Besides these there are;— Hogen Shugetsu, Jutei, Unjudo Shumemaru, Tametaka, Minko, Shominsai, Deme

Uman, Kawai Yoritake, and finally Seibei. These masters produced works which in novelty of design and unconventional style of execution are unrivaled. In the choice of materials, too, the fastidious taste of the people soon began to demand costly products such as gems and precious metals and these became very popular about the beginning of the 19th century. To this period belong Rakushiken Gyuka, Yamaguchi Tomochika, Meikeisai Hōjitsu, Shinshisai Byukei, Morikawa Toen, Nagai Rantei, Miyasaka Hakuryu, and Yamaguchi Okatomo. With the advent of the present era when cigarette-smoking became fashionable and the demand for tobacco pouches somewhat declined, the *netsuke* industry declined. The artists and artisans, however, have discovered a new field of activity, i.e. in ivory pieces for mantels and other kinds of ornaments for the drawing-room.

Figure carving is another feature of this period, and in this Kyoto, Nara, Hida and Asakusa (Yedo) are noted. Kyoto is represented by the Kamo and Saga carving. Nara is noted for dolls, in which art Okano Hohaku (beginning of the 19th century) and his son Hokyu are celebrated. The Hida carving was originated early in the 19th century by Ryocho who lived in the province of Hida and who drew inspiration from the Nara carving.

It is in the making of *ikiningyo* (living dolls) that all these different styles combined to create exquisite works, in which art the names of Takeda Nuinosuke, Matsumoto Kisaburo, Akiyama Heijuro, and Nedzumiya Gohei are noted, the last named being represented to this day by his descendants.

Furniture and utensils having pictorial patterns done in the Yoshino style of carving, inlaid work, and open work are also celebrated.

In the latter part of this period appeared another new branch of carving called the *teppitsu-bori*. Zuisho, Mampo, Gyokukin, and Tessai are celebrated artists in this line. Carving in bamboo, stone, and hard wood became the vogue as the custom of decorating rooms in a literary style came into fashion. Seal carving arose in the beginning, and flourished in the middle, of this period. Dainen and Fuyo stand conspicuous in this art.

A.—Classes of Work and Styles.

Buddhist images of this period were executed chiefly in wood, the style of work being practically identical with that of the preceding period.

Architectural carving showed a special development; in especially the temple carvings and ventilating panels. The material used was hard wood; and figures of

flowers, birds and beasts, and patterns of fret work and clouds are represented. In some cases heavy colouring was applied.

In mask-making several new modes were created, distinguished according to the style of chiselling and colouring. Wood was the common material, but papier maché and saw-dust were sometimes employed. But it is in *netsuke* making that the greatest diversity in style and material is noticed. Thus stones, red sandal-wood, ebony, and other fine-grained, hard wood, bamboo, ivory, deer's horns, agate, and coral are used. Dolls produced at Uji and used as *netsukes* are carved of the wood of the tea-plant.

Carved dolls, though usually worked in wood, were sometimes made of saw dust mixed with a certain sticky substance, and generally covered with heavy colours, and of refined designs. Some carved dolls, as created in Saga, were wooden carvings heavily coloured and gilded, while those created by carvers of Kamo had pieces of cloth pasted on as kimonos. Asakusa dolls originated by Suginoya Chikayuki are noted for colouring rather than for chiselling. The carving of the Hida style was worked in *codium tomentosum*, and a bold technique consisting of only a few touches characterizes it, hence it is popularly known as *itto* or, single stroke.

Inlaid work and open work explain themselves. The Yoshino carvings are imitations of the Kamakura carvings (carved furniture mostly lacquered with red designs in relief on a black ground). The *teppitsu* (iron-brush) carving, especially the carving of seals also made marked progress.

B.—Leading Sculptors and their Works.

Buddhist image makers :—

Tankai Risshi, also called Hozan (b. 1629), good penman, skilled painter, and eminent sculptor, retired to the Hozan Temple on Mt. Ikoma, Yamato, and created his first Achalla in 1681. It was followed by other Buddhist figures, all these displaying delicate and elaborate technique. Most of his masterpieces are preserved in the above mentioned temple. His pupil *Shimizu Ryukei* is also famous.

Shoun, d. 1710, is celebrated as the carver of the five hundred Rakans kept in the Rakan Temple, Yedo.

Mask makers :—

Kawachidaijo Iyeshige, d. 1645, flourished in Yedo, where he won a high reputation in this particular field. He also originated a special style of colouring.

No Mask Representing Hannya (*Plate No. 191*).—Imperial Museum.

Is a work of Kawachi and represents a jealous demoness. Metal inlay for eyes and teeth are used.

No Mask Representing Juroku (*Plate No. 192*).—Imperial Museum.

Represents a youth of the noble class.

No Mask Representing Daikatsujiki (*Plate No. 193*).—Imperial Museum.

Represents a child.

Yamato Shinsei, pupil of Kawachidaijo Iyeshige, born in Nara and lived in Yedo, d. 1672.

Kyogen Mask Representing Bu-aku (*Plate No. 194*).—Imperial Museum.

Is the work of Yamato Shinsei and one of his masterpieces, and representing a malignant expression.

Mitsumasa d. 1704 is noted in this peried next to Kawachidaijo. He was patronized by the Imperial Court. *Miyata Chikugo* is his foremost pupil.

No Mask Representing Chosei Heshimi (*Plate No. 195*).—Imperial Museum.

Is one of the masterpieces of Chikugo.

Netsuke Makers :—

Nonoguchi Rippo (1595-1669), also called Chikashige and Sho-o, learned painting first under Tanyu, and later under Sotatsu. He is celebrated chiefly for his *netsuke* carvings, which are characterized by good workmanship and refined designs.

Yoshimura Shuzan (last quarter of 18th century) learned painting under Kano Sadanobu, and is especially skilled in colouring. His *netsukes* display brilliant colouring, and weird and novel designs. He had conferred on him the honourable title of Hogen.

Netsuke (*Plate No. 196*).—Collection of Mr. Hirase, Osaka.

Is a wood work of Yoshimura Shuzan and represents a fairy.

Ditto (*Plate No. 197*).—Imperial Museum.

This also represents a fairy and the chiselling is very delicate.

Ditto (*Plate No. 198*).—the same.

Is the work of *Hamano Seizui*, a metal carver, representing a demon reflected in a mirror.

Higuchi Shugetsu, Hogen, flourished in Osaka about the last quarter of the 18th century. Originally a painter of the Kano School, he also carved *netsukes* which won great fame for their grace and tasteful design, and he finally gave up the brush for the chisel, afterward removing to Yedo.

NO MASKS

PLATES Nos.

190—*Mambi,* by Ko-Gensuke
191—*Hannya,* by Kawachi-daijo Iyeshige
192—*Juroku,* by the same
193—*Dai-Katsujiki,* by the same
194—*Buaku,* by Yamato Shinsei
195—*Chosei-Heshimi,* by Miyata Chikugo

PLATES Nos. 196 & 197

NETSUKES

By Yoshimura Shuzan

PLATE No. 198

NETSUKE

By Hamano Shozui

PLATE No. 199

NETSUKE

By Ogasawara Issai

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193 194 195

196 197

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199

Ogasawara Issai, about the last quarter of the 18th century, mostly carved in ivory and whalebone which he sometimes coloured. His works are marked by elaborate designs and strong chiselling.

NETSUKE (*Plate No. 199*).—Collection of Mr. K. Hirase, Osaka.

This represents a badger which has assumed the form of a man.

Idzumiya Tomotada an artist in Kyoto about the same period, was unrivalled in *netsuke* representing an ox.

NETSUKE (*Plate No. 200*).—Collection of Mr. Oseki, Tokyo.

A chefs-d'oeuvre of Tomotada's ivory carving and represents a sleeping bull.

Tametake, a *netsuke* carver who lived in Nagoya about the same period, left works representing human figures and plants. He achieved an artistic triumph by substituting colouring for relief work, quite a notable departure in the technique of *netsuke* carving.

Minko, a *netsuke* worker at Tsu about the same period, showed great elegance and delicacy in chiselling. His Darumas were contrived so cunningly as to be fitted with movable apples in the sockets.

NETSUKE (*Plate No. 201*).—Collection of Mr. Oseki, Tokyo.

One of wood by Minko, with ivory for face and stick.

Miwa who lived about the same period is regarded as the founder of the Yedo style of *netsuke.* His designs are mostly Japanese instead of Chinese imitations. He worked on the harder wood of elm and cherry in preference to the boxwood which other carvers had generally used up to that time.

NETSUKE (*Plate No. 202*).—Collection of Mr. C. Minagawa, Tokyo.

Work of Miwa and represents a child.

DITTO (*Plate No. 203*).—Collection of Mr. Oseki, Tokyo.

Represents a monkey in realistic style.

Kambayashi Gyuka who worked at the beginning of the 19th century, carved *netsuke,* in imitation of the Nara doll, representing girls picking tea-leaves. He used the wood of the tea-plant. His works are much admired and called Uji dolls, and they are richly coloured.

Ryukei, an artist at the beginning of the 19th century, displayed a free and powerful style of chiselling. He is accredited with having invented a method of staining ivory. His *netsuke* representing clams are wonderfully true to nature with the spots and

stripes in the shells done in polychrome. Delicate chisellings are also shown in his works.

NETSUKE (*Plate No. 204*).—Collection of Mr. K. Kaneda, Tokyo.

A wood carving and represents Hotei, one of the seven gods of fortune. The chiselling is very delicate.

DITTO (*Plate No. 205*).—the same.

Designed with five clams, and is one of the productions of coloured ivory which he invented.

Yamaguchi Tomochika, d. 1873, excelled in carving figures of animals and men. The touches of the chisel are fine and full of spirit, while the colouring is subdued.

NETSUKE (*Plate No. 206*).—Collection of Mr. K. Saito.

Carved ivory.

DITTO (*Plate No. 207*).—the same.

Also ivory work and fine chiselling.

Suginoya Chikayuki, (1836-82) son of Kasho Rinshun. He lived at Asakusa, Yedo. Studied painting under his father and was also fond of carving and produced *netsuke* with excellent designs and colours. His work was so much admired that his dolls were called " Asakusa dolls."

Toyen lived at Nara about the Ansei era (1854-59). Fond of painting from his youth and afterwards studied carving under Okano Hohaku. His chiselling was very delicate.

Nagai Rantei who flourished about the middle of the 19th century, was noted for delicate and elaborate designs, in which human figures appeared. He once carved to the order of the Chief Abbot of Ninnaji one thousand monkeys on a single walnut stone. He was granted the title of Hogen.

Kwaigyokusai, who lived as late as the latter part of the 19th century, worked on designs drawn by Hanzan and Gyokuzan. He was the master *netsuke* carver of Osaka in his time.

NETSUKE (*Plate No. 208*).—Collection of Mr. T. Midzutani.

An ivory carving and represents a monkey executed with great elegance of chiselling.

DITTO (*Plate No. 209*).—Collection of Mr. Oseki.

Represents a sword-shaped canavallia.

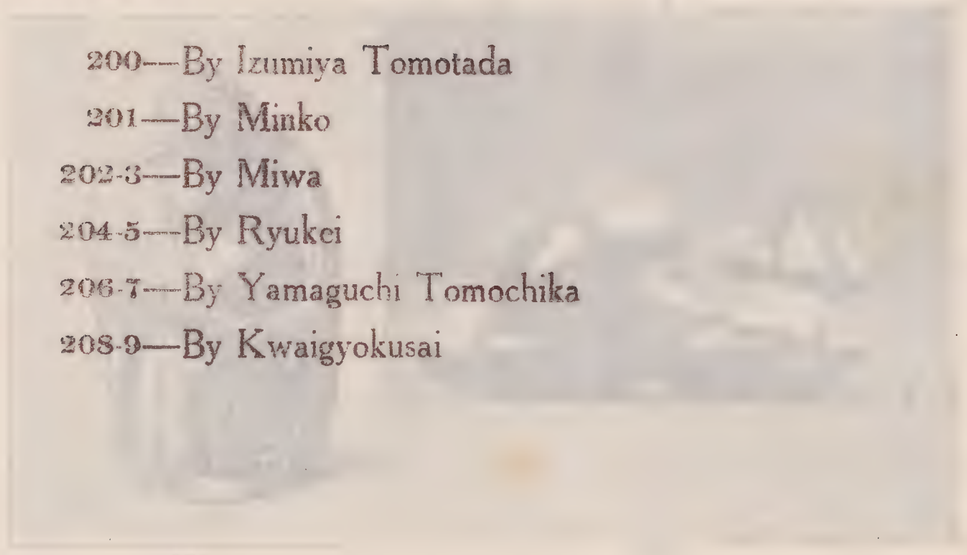
Okano Hohaku who lived at the end of the 18th century, was an artist at Nara and ninth Shoju of the celebrated house of Okano. *Netsukes* representing a *No* player were

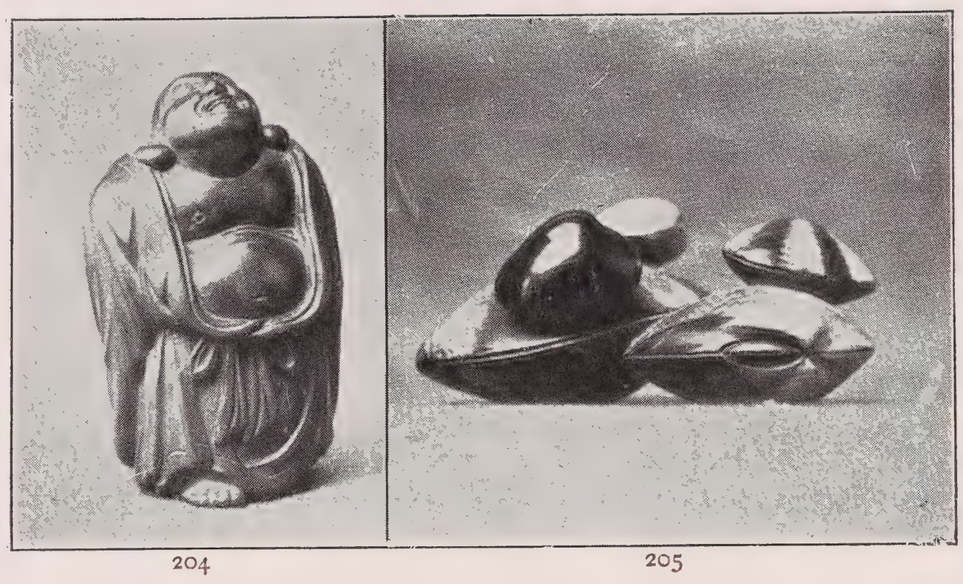
A History of the Japanese Arts

NETSUKES

PLATES Nos.

200—By Izumiya Tomotada
201—By Minko
202-3—By Miwa
204-5—By Ryukei
206-7—By Yamaguchi Tomochika
208-9—By Kwaigyokusai





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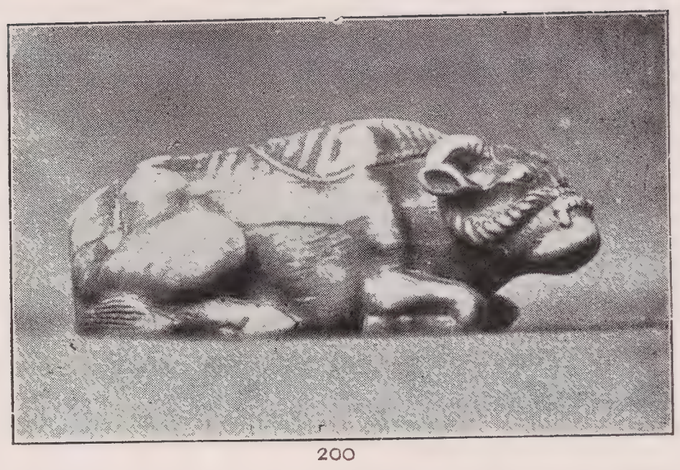

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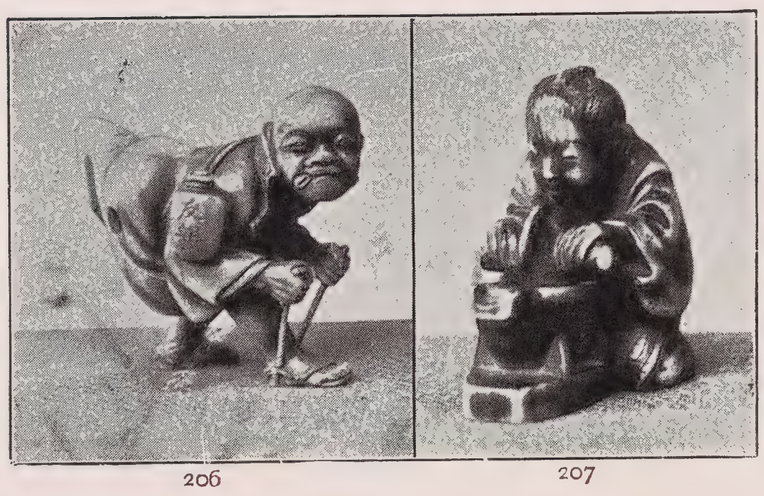

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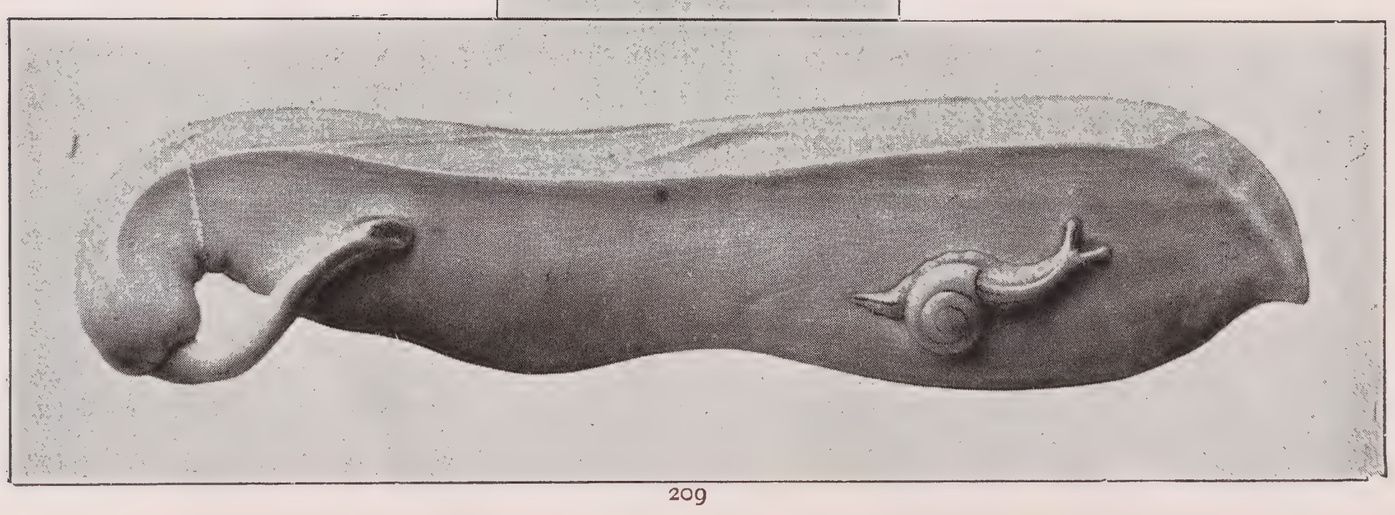

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his specialty. The colour is moderate while the light touches of the chisel impart a refined character to his works. He also carved caskets for sealing ink-pad, and boxes for holding incense. His son *Okano Hokyu*, and his pupil *Toen* are also celebrated.

Matsuda Ryocho was the originater of the Hida style of carving marked with bold chiselling. He was originally a maker of chop-sticks Disgusted with the rich colouring used on the Nara dolls he conceived the idea of creating works that claimed merit for the tone of chiselling and utilized the natural colour of wood to give the effect of painting. With the wood of *Codium tomentosum* he executed cranes, pigeons, tortoises, and frogs.

Matsumoto Kisaburo, a master doll maker who flourished in Tokyo in the later half of the 19th century, drew inspiration from the famous statues of the Deva Kings at the Todaiji, Nara, and succeeded in producing human images of great anatomical accuracy and notable designs. His *ikiningyo* (live doll) is now shown at Asakusa in Yedo.

5. APPLIED ARTS.

Metal Work.

During the Tokugawa regime, the attention of the ordinary samurai was directed more to decorating their swords than to selecting the blades themselves, with the result that the art of sword decoration and metal engraving attained a high level such as had never been known before.

Between 1661 and 1704, Yokoya Somin and other masters appeared and created the so-called "picture" style which appealed strongly to the taste of the general public. It was also called the "citizen" metal carving to distinguish it from sword decoration. There also appeared the Nara "picture" style, whose votaries used big burins. Specialist after specialist appeared; and the artisans were numbered by thousands. Even in Yedo, there were over 30 families of distinction; and Kyoto, Osaka, Omi, Mino, Mito, and Kaga each boasted no less a number.

In the Goto line, down to Goto IX., i.e. Teijo, the style was refined and at one glance we can distinguish the "family" (that is the Goto's) style, from others, but coming to the time of Goto X., Renjo, in the Genroku period, (1681-1741), it was affected by the "picture" style innovated by Yokoya. At the time of Goto Ichijo, the classic canon was compelled to give way to the "picture" style and its characteristic features appeared, though Tsuno Jimpo who appeared about the middle of the 18th century kept up the traditional style. The method of the Goto family was against

technical minuteness and delicacy, and the reason was because the ornaments of swords were liable to be effaced by the friction of hands and dress. Hence, the chisels used were coarse and were only of three kinds. There is a singular charm in the stroke of the chisel as wielded by masters of the line, but this method was finally lost under the influence of the realistic style.

The art of armour making declined after the time of Toyotomi, and the general peace that ensued did not of course favour its development. Though there were such armourers as the Myochin and Saotome families, they were more employed in making domestic articles of iron or copper than in their special line. The making of *tsuba*, or the guard on the hilt of a sword, was equally flourishing with metal engraving, and counted a large number of master craftsmen. Of these may be mentioned Umetada Shigeyoshi who was engaged by the Shogunate towards the close of the 16th century, and whose line produced several famous artisans. The school of Hagi, of Nagato, was also active, while there were many families pursuing the art, such as the Nakai, Kaneko, Okamoto, Okada, Nakahara and Inouye.

The art of casting also enjoyed prosperity with the spread of the tea ceremony, for there was a great demand for tea-kettles. Nagoshi Iyemasa and Onishi Jorin, celebrated casters after the preceding epoch, removed from Kyoto to Yedo and were employed by the Shogun. The two families rivalled each other in their art, producing many excellent works. About the same period, Kanaya Gorosaburo made many articles of bronze, paying special attention to colouring, and transmitted the secret to his descendants. In the beginning of the 19th century, Murata Seimin appeared, who was judged a clever artisan in wax modelling in modern times. In the same period there appeared in Kyoto, Ryubundo, who produced excellent works. In Sado, Homma Takusai made tea things of admirable workmanship.

Artists and their works.

Engraving :—The Goto line and their pupils.

Goto Kenjo (1585-1663), 7th of the line, and younger brother of Yeijo, produced works remarkable for movement and life, being especially noted for the figures of warriors.

Hilt of Short Sword (*Plate No. 210*).—Collection of Marquis Toshitsugu Mayeda.

Representing two warriors, Kumagaya and Atsumori.

Goto Sokujo (1637-1668), 8th of the line, and son of Yeijo; resembled Genjo in style. He is one of the three master Gotos though he died very young.

INLAYING OF A SWORD (*Plate No. 211*).—Collection of Viscount Inagaki.

Representing Yorimasa killing a monstrous bird called *Nuye*.

Goto Teijo (1604-73), 9th of the line and son of Kenjo (7th). His style resembles that of Kojo, and is graphic and high-toned.

INLAYING OF A SWORD, (*Plate No. 212*).—Collection of Marquis T. Mayeda.

Repesenting an angry lion.

HILT OF A SHORT SWORD (*Plate No. 213*).—The same.

Representing Yoshitsune dropping his bow into the sea. Is a very delicate piece of work.

HILT OF A SHORT SWORD (*Plate No. 214*).—The same.

Representing a falcon.

Goto Renjo (1627-1708), 10th of the line and son of Sokujo (8th). He has an elegant style, though rude compared with that of Teijo. After his removal to Yedo his art began to be affected by the "picture" style of Yokoya.

Goto Tsujo (1664-1721), 11th of the line and grandson of Kenjo (7th). His style is graphic and is more finished than that of Renjo. He modified the family style and adopted the "picture" style, which was then in the ascendency.

HILT OF A SHORT SWORD, (*Plate No. 215*).—Collection of Marquis T. Mayeda.

Representing deer and maple leaves.

Goto Jujo (1688-1742), 12th of the line, and son of Tsujo; *Goto Enjo* (1721-84) 13th of the line, and son of Jujo; *Goto Keijo* (1739-1803), 14th of the line, and *Goto Shinjo*, 15th of the line, simply mark the stages of the gradual decline of the family reputation.

Nomura Masatoki, (d. 1679) a pupil of Goto Tokujo; his style is highly ornate and brilliant. *Nomura Masanori* (d. 1708) possessed a style characterised by vigorous chiselling. *Nomura Masaya* (d. 1722) employed a strong gold colour and his works enjoy a good reputation. He was succeeded by *Masayoshi, Masayuki, Masamichi, Masatada, Masatsugu, Masamitsu.*

Tsuno Jimpo (1721-62) studied under Nomura Masamichi but afterward developed his own style; courageously upheld the Goto style when even the direct descendants of this line gave way to the "picture" vogue. His works somewhat resemble those of the Awa school in finish, but show greater refinement in tone.

A MENUKI (*Plate No. 216*).—Collection of Mr. Nagayoshi Imamura, Tokyo.

Representing bamboo shoots.

The Nara line and their pupils :—

Of the noted craftsmen in this school may be mentioned *Nara Toshiteru*, ancestor of the principal line of the Nara school, who was employed by the Shogun about the first quarter of the 17th century ; *Toshiharu*, son of Toshimune and teacher of Toshinaga (Tahei), noted for natural scenery, birds and flowers ; *Toshinaga* (Chikan), son of Toshiharu ; *Munetoshi*, son of Toshinaga ; *Toshimitsu* son of Munetoshi, and noted for bold chiselling and animatic composition. Then there are *Masanaga*, pupil of Toshinaga (Chikan), whose style is vigorous and beautiful, and whose "Grasshoppers" and "Autumn fields" are refined in execution ; Also *Masanobu*, pupil of Masanaga, who removed to Osaka from Yedo, and was noted for masterly rendering of the figures of lizards. The above seven masters of the school are called "masters of old Nara" (Ko-Nara).

A SWORD-GUARD (*Plate No. 239*).—Collection of Marquis T. Mayeda Tokyo.

Judged as one of the masterpieces of Ko-Nara masters.

A KOZUKA, INLAID IRON (*Plate No. 217*).—Collection of Mr. Nagayoshi Imamura, Tokyo.

Nara Toshinaga also called Tahei (1668-1737), who lived in Yedo, was a pupil of Toshiharu and of Toshinaga (Chikan), produced a style, besides family and picture styles, midway between the old and new Nara schools and is credited as one of the three Nara masters and generally regarded as the best representative of the school His human figures, flowers and birds are characterized by vigour, animation and repose.

A GUARD (*Plate No. 240*).—Collection of Mr. Naoshi Kiyota, Tokyo.

Perhaps the masterpiece of Toshinaga, certainly in the forcible stroke of the chisel and elegant taste. The work is admirable. Represents an episode in the life of Omori Hikoshichi, a warrior of the Ashikaga clan. He met with a girl who asked him to carry her over a river. Midway between the banks the beauty turned into a demon which the warrior killed.

A SWORD-GUARD (*Plate No. 241*).—Imperial Museum.

Representing a farmer and is of brass and of very delicate relief work.

Sugiura Joi, d. 1761, pupil of Nara Toshinaga, and the creator of the "Shishiai bori," he ranking second among the three masters of the Nara school. His design seems

SWORD-GUARDS

PLATES Nos.

239—By a Ko-Nara master
240-1—By Nara Toshinaga
242—By Sugiura Joi
243—By Tsuchiya Yasuchika
244—By Hamano Kuzui
245—By Hamano Shozui
246—By Yanagawa Naomasa
247—By Hagiya Katsuhei
248—By Myochin Muneaki
249—By Umetada Shigeyoshi
250—By Nakai Tomotsune
251—By Kitagawa Soten
252—By Jakushi

SWORD-GUARDS

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to have been taken from Chinese pictures. Full of force in execution but very minute in representation.

A Sword-Guard (*Plate No. 242*).—Collection of Count Mitsuaki Tanaka.

Representing Shoki, or the hunter of devils, and is of bronze, and executed in the "Shishi-ai bori" style.

Tsuchiya Yasuchika, (1770-44), was a pupil of Tokimasa, one of the disciples of Toshinaga, Nara school, but his work more resembles that of Toshinaga than of any other, and he is counted as one of the three masters of the Nara school. His chiselling shows good taste and classic elegance. He may be compared to the master-painter Korin, for, like the latter, he combines elegance with great versatility. His son *Yasuchika* is hardly distinguishable from him, so far as style is concerned.

A Sword-Guard (*Plate No. 243*).—Imperial Museum.

Representing a pasture; the picture is in relief with the clouds pierced, on the *shakudo* ground.

Pommel and Ring of a Sword (*Plate No. 218*).—Collection of Mr. Imamura, Tokyo.

Representing bamboo leaves covered with snow.

Hamano Shozui, d. 1769, pupil of Nara Toshihisa, occupies a level slightly below that of the three masters of the Nara school, but shows much vigour and refinement, he having created a new style.

A Menuki in Iron (*Plate No. 219*).—Collection of Mr. Kamenosuke Hirase, Osaka.

Representing the head of a salmon.

Kozuka of a Sword (*Plate No. 220*).—Collection of Mr. K. Hirase, Osaka.

Representing the moon and a wave.

Tsuba (*Plate No. 246*).—The same.

Representing waves and bird.

Hamano Kuzui, pupil of Shozui, whom he even surpasses in delicacy, his chiselling resembling that of Joi. The masterpiece of Kuzui is the 16 Rakan sculptured about 1718 on the blue stone doors of the stone balustrade of the family tombs in the Tentoku temple of the lord of Idzumo. The design was prepared by Eisen Hoshi.

A Sword-Guard (*Plate No. 244*).—Collection of Count Mitsuaki Tanaka.

Representing the night attack by the Soga brothers.

Iwuma Seiro, (1764-1837) studied the moulds of Nara Toshinaga and Hamano

Shozui, and succeeded in producing human figures, masks of *No*, and animals which are quite original in design.

The Yokoya family and their pupils :—

Yokoya Soyo (d. 1690), founder of the Yokoya school was born in Kyoto, but removed to Yedo, where he was pensioned by the Shogun about the middle of the 17th century. He at first studied the style of the Goto school which he adapted to the taste of the time. His chiselling is full of power. His son, *Sochi* (d. 1687), was also in the service of the Shogun. *Somin* (1670-1733) was adopted by Sochi and patronized by the Shogun. He created the *machi-bori*, or " citizen " style, in opposition to the Goto style which principally catered to orders of samurai. Somin's designs being supplied by such contemporary master painters as Kano Tanyu or Hanabusa Itcho are picturesque and original. In this respect and in perfection of execution Somin occupies a unique place after Yujo. He also perfected the *katakiri-bori* method of chiselling.

A Menuki (*Plate No. 221*).—Collection of Mr. Naoshi Kiyoda, Tokyo.

Representing a Deva King. *Plate No. 222* represents an imitation made by Kikuoka Mitsuyuki.

A Kozuka (*Plate No. 223*).—Collection of Mr. N. Imamura, Tokyo.

Representing the Chinese poet Su Tungpo.

Yanagawa Masatsugu (1655-1721), founder of the Yanagawa school, was a pupil of Yokoya Soyo. His son *Naomasa* (d. 1757), is not much inferior to Somin under whom he studied. Wild horses and lions are his favourite themes.

A Sword-Guard (*Plate No. 237*).—Collection of Count Mitsuaki Tanaka.

Representing cranes in reeds (said to have been modelled on the design of Somin).

Yanagawa Naomitsu (1734-1809), pupil of Naomasa, and a craftsman fully worthy of his teacher.

Yanagawa Naoharu, studied under Somin and resembles him more than his grandfather, Naomasa, whom he surpassed. Among his pupils Kano Haruaki is most celebrated, while *Tanabe Tomomasa*, who died young, is also noted for his gentle and minute style.

Kano Haruaki, best pupil of Naoharu, was honoured with the rank of Hogen. He first followed the Yanagawa style, then went to the old style of Goto, and finally created a new style midway between the two. At the time when most artists merely

MENUKIS

PLATES Nos.

211—By Goto Sokujo
212—By Goto Teijo
216—By Tsuno Jimpo
219—By Hamano Shozui
221—By Yokoya Somin
222—By Kikuoka Mitsuyuki
224—By Kano Haruaki
226—By Ishiguro Masatsune
228—By Omori Eishu
230—By Chizuka Hisanori
231—By Iwamoto Konkwan

KOZUKAS

PLATES Nos.

210—By Goto Kenjo
213—By Goto Teijo
214—By the same
215—By Goto Tsujo
217—By Nara Masanobu
220—By Hamano Shozui
223—By Yokoya Somin
225—By Kikuchi Tsunechika
235—By Hosono Masanori
236—By Goto Ichijo
237—By Kuroye Buzen
238—By Murakami Jochiku

RINGS AND POMMELS

PLATES Nos.

218—By Tsuchiya Yasuchika
227—By Ishiguro Masatsune
229—By Omori Eishu
232—By Ichinomiya Nagatsune
233—By Otsuki Mitsuoki
234—By Okamoto Naoshige

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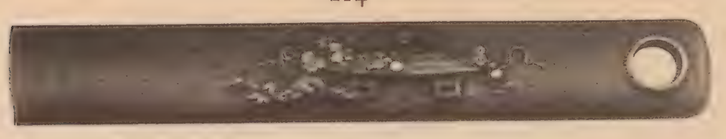

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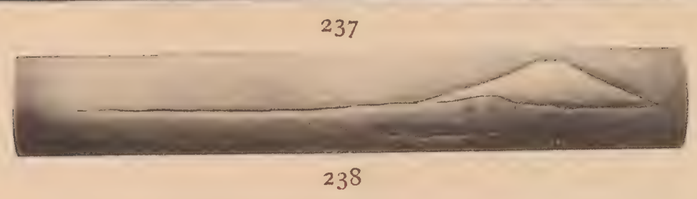

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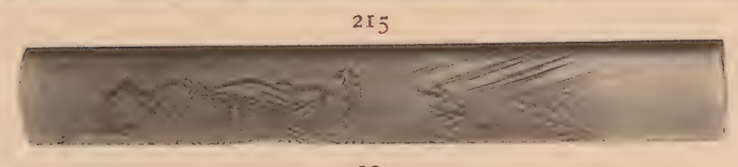

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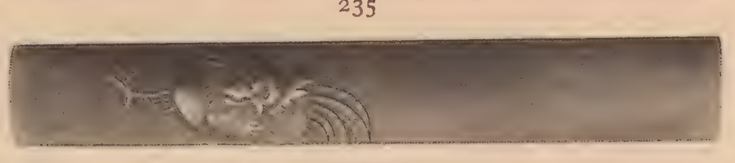

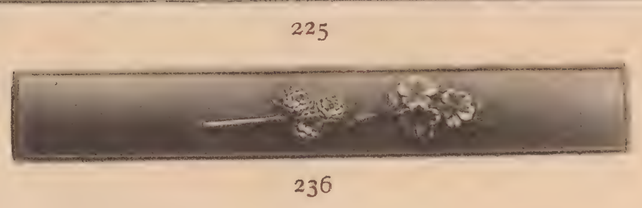

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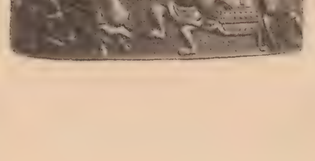

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concerned themselves with technical elaboration his classic treatment he was much appreciated. He was a great traveller.

A Menuki (*Plate No. 224*).—Collection of Mr. Nagayoshi Imamura.

Representing the Star of the North, symbol of longevity.

Inagawa Naokatsu (1720-1760), pupil of Naomasa, whose work blends the Yokoya and Goto styles and shows great repose.

Kikuchi Tsunechika, excelled in high-relief and endeavoured to effect a compromise between the *katakiri* and *kebori* (hair chiselling).

A Kozuka (*Plate No. 225*).—Collection of Mr. N. Imamura.

Representing a cock and hen.

Sano Naoyoshi, studied under Konakamura Naonori, pupil of Yanagawa Naomasa. He lived in Yedo, and was a protégé of Lord Akimoto; refined in style which rather resembles that of the Goto.

Ishiguro Masatsune, (1760-1828), studied under a pupil of Yanagawa Naomasa, and paid special attention to designs which met the taste of the time. His chiselling is exact, delicate in stroke and elegant in finish.

A Menuki (*Plate No. 226*).—Collection of Count Tanaka.

Representing a peacock.

Ring and Pommel of a Sword (*Plate No. 227*).—Collection of Mr. Riichi Uyeno, Osaka.

Representing quails and autumn grass.

Kikuoka Mitsuyuki (1750-1800), pupil of Naomitsu, and very delicate and high-toned in execution.

A Menuki (*Plate No. 222*).—Collection of Mr. N. Kiyoda, Tokyo.

Representing a Deva King said to be an imitation of Somin's work.

Omori Eisho, (1705-1772), studied under Yokoya Somin and produced works which compare well with those of Somin, and are certainly not inferior to Soyo.

Omori Eishu, (1730-98), nephew of Eisho who adopted him, drew inspiration from Somin's works. He originated the sculpture in relief of a peculiar wave form called the "Omori Nami." His warriors are also famous.

A Menuki (*Plate No. 228*).—Nagayoshi Imamura, Tokyo.

Representing Kintoki and a bear.

Ring and Pommel of Sword (*Plate No. 229*).—The same.

Representing the warrior Chohi.

Chidzuka Hisanori, a samurai, studied under Omori Eishu, worked in metal for the love of it; his works are high-toned in execution.

A Menuki (*Plate No. 230*).—Collection of Mr. K. Hirase, Osaka.

Represents figure of promegranate.

Katsura Eiju, was born in Kurume, but coming up to Yedo, studied under Yokoya Ko-ei-sei, and became an assistant of Yokoya Soyo. Eiju's horses and lions not inferior to the work of his master, and present a general effect of quiet repose. He carved one hundred horses in relief on the hilt-guard of a sword of the Lord of Satsuma, and this is considered his greatest *tour de force*.

Iwamoto Konkwan (d. 1801) is of the line of Somin; was at first particularly fond of the "Nanako" work, though later he engraved anything, all his works showing grace and high technical finish.

Menuki in the Shape of a Dragon (*Plate No. 231*).—Collection of Mr. K. Hirase, Osaka.

The Umetada (Sword-Decoration) School:—

Umetada Shuju (d. 1755) was an engraver of Yedo who wrought in *shibuichi* alloy which is gilded and made artificially antiquated in colour. A *menuki* produced by him is hammered work, and the material used is excellent. Among the master-engravers of his school are *Masatsugu* (predecessor of Shuju), *Yasusada*, *Shumon*, *Shuren*, and others. The dragons carved on the *menukis* in gold or *shakudo* by these artists closely resemble in style those of the Mino School. The parts surrounding the eyes are done with the *namekuri* chisel, and both the eyes and scales are very small.

The Kyoto Artists:—

Goto Ryujo (1640-1728) is the sixth descendant of Goto Kojo, and his productions belong to the pictorial style, some of his works resembling those of Goto Tsujo.

Ichinomiya Nagatsune (1720-86) was born in the province of Echizen, and, coming up to Kyoto, developed a pictorial style after studying old masterpieces. He was fond of painting from his boyhood, and this early training stood him in good stead when he studied engraving in later years. His lifelike representation of carp, snails, frogs, dragons, and lions, and his portraits transcend the conventional rules. For the metal ornaments of screens he made for the Imperial Palace, he received the nominal title of the of Echizen-no-Kami. His fame even spread to Korea and the brazier which he produced a few years before he died to the order of its King (who intended it as a present to the then-ruling Chinese Emperor Kunglung), is said to have

been a masterly work. Nagatsune requested the famous painter of the day, Okyo, to draw the design for him, while he himself ornamented the interior of the brazier with open-work of chrysanthemum flowers. Nagatsune was acknowledged by his comtemporaries to equal as an artist, Okyo, the greatest painter of the day, and was reputed to be the greatest metal-worker of the pictorial school, only equalled by Yokoya Somin.

Pommel (*Plate No. 232*).—Collection of Mr. K. Hirase, Osaka.

Representing the story of the Rat's Marriage.

Otsuki Mitsuoki, an artist of no mean ability, who lived in Yedo in the first quarter of the 18th century and later in Kyoto. He is skillful in drawing designs.

Pommel (*Plate No 233*).—Collection of Mr. T. Ikeda, Osaka.

Represents figures of a crab and an octopus.

Ikeda Okitaka, studied under Otsuki Mitsuoki, and was an expert in the carving of coats-of-arms, his chiselling being full of life and his designs very tasteful. *Kano Natsuo*, perhaps the greatest carver in the era of Meiji, studied at his atelier.

Okamoto Naoshige (d. 1780). An iron engraver of unparalleled skill, all his works whether in gold, bronze, *shakudo*, or *shibuichi*, retain a certain suggestion of iron carving.

Pommel of a Sword (*Plate No. 234*).—Collection of Mr. T. Ikeda, Osaka.

Decorated with an image of Gama-sen-nin (a hermit) and inlaid iron work.

Hosono Masanori, at first followed the Goto school, but later originated a style called *keborizogan*, ("hair-carving inlaying) and attained a remarkable proficiency in relief work and gold and silver plating.

Kozuka (*Plate No. 235*).—Collection of N. Imamura, Tokyo.

Represents the picture of the Kamo horse-race.

Goto Ichijo (1790-1876) a son of Kyoto branch of the Goto family; he was grieved to see the main stock of the family in Yedo reduced to a deplorable condition, and slavishly following the pictorial style instead of trying to maintain the honoured canons of the Goto school. With the help of the great contemporary painter Kikuchi Yosai, Ichijo succeeded in resuscitating the classic style, somewhat modified by the prevailing pictorial school. He shared with a great contemporary brother craftsman, Kono Haruaki of Yedo the honour of being the greatest master metal-worker of the time.

A Kozuka with Floral Design (*Plate No. 236*).—Collection of Mr. N. Kiyoda, Tokyo.

Artists of Osaka and elsewhere :—

Sumie Buzen, an engraver and painter who lived toward the latter part of the 18th century. As he lived in Osaka, he sometimes signed his work " A Boatman of Naniwa (classic name for Osaka)." His " hair-carving " is exquisitely done, and forms a style apart. Being himself a draughtsman he draw his own designs.

A Kozuka (*Plate No. 237*).—Collection of Mr. K. Hirase, Osaka.

Represents the picture of woman carrying a faggot

Hagitami Katsuhira (1804-86) was a samurai of Mito, but learned carving as a pastime. *Unno Shomin* one of the leading metal-workers of the day, was his pupil.

A Hilt-Guard with Open-Work of Dragons (*Plate No. 247*).—Collection of Mr. R. Uyeno, Osaka.

The Murakami (Inlaying) School :—

Murakami Jokichi (about the middle of the 19th century) was a craftsman of Yedo whose specialty was to inlay stirrups. He inlaid in *shibuichi* or *shakudo* pictures of bamboo in black and white or dragon-flies and butterflies with mother-of-pearl. His two daughters *Jotetsu* and *Josui* also followed this profession. His pupil *Jochu* afterward adopted by him, produced works not much inferior to those of Jochiku in merit.

Kodzuka Representing Mt. Fuji (*Plate No. 238*).—Collection of Count M. Tanaka.

Armour Makers :—

Myochin Muneaki, a disciple of Munesuke, the twenty-fourth descendant of the Myochin line, Muneaki lived in Yedo early in the 18th century.

Armour Ornaments (*Plate No. 253*).—Collection of Mr. N. Iwamura, Tokyo.

All these works of iron, including the breast-plate, bear the engraving of a dragon, the bracelet that of a dragon in the clouds, and the arm-piece the face of a lion. All of them are in bold relief and of superb colour. The work bears an inscription saying that it was engraved in August, 1722.

A Hilt-Guard (*Plate No. 248*).—Collection of Mr. R. Uyeno, Osaka.

Carved with delicate gingko leaf.

Myochin Yoshihisa, was engaged by the lord of Echizen about the later part of the 17th century, and he was popularly called Echizen Myochin. Besides armour he produced iron statues of dragons or phoenixes, boldly designed and finely worked out.

Nakagawa Shoyeki (1559-1622), was born at Takata, Echigo, and at first

PLATE No. 253

METALLIC ORNAMENTS OF ARMOUR

By Myochin Muneaki

Collection of
Mr. C. IMAMURA

Artists of Osaka and Sumiyoshi.—

Sumiyoshi, as engraved by Sumiyoshi, is a pupil of the 19th century. At his level in Osaka, he is a contemporary of Sumiyoshi. "A Bouquet of Sumiyoshi name for Osaka." This "hand-coloring" is supposedly done and bears a style spur. Being blessed a thoughtsman, he does his own designs.

A Bouquet (Plate No. 227).—Collection of Mr. R. Ottone, Osaka.

Represents the pleasure of a bouquet carrying a flagge.

Hanshiro Kawashiro (1814 ...).—A contrast of Miss, but beyond covering of a pastor. Also, the contrast of the bouquet, and the pupil of Hanshiro Kawashiro, was his pupil.

A Gira-Kakuro Kawashiro (Plate No. 247).—Collection of Mr. R. Ottone, Osaka.

The Marchant (Indaying) Chinese.—

Marchant Akhbar (about the middle of the 19th century) was a collection of Yale, about speciality was to inlay a bouquet. He tried to abstract or abstract pictures of bouquet in black and white, or diagonalism and bottom-like with smiles-at-pupil. His two daughters, Akhbar and Jane, also followed the profession. His pupil Jake, afterward adopted by him, published works on such infinity in those of ... to be well.

Kenzo Hanshiro (Plate No. 2881).—Collection of Count M. Yanaka.

Antoni Mekoro.—

Ayashin Kamada, a disciple of Moroshiro, the twenty-fourth descendant of the Ayashin Sen. Moroshi lived in Yedo, early in the 18th century.

Antoni Ogawa (Plate No. 2889).—Collection of Mr. N. Iwanaka, Tokyo.

All these works of Ogawa, including the broad-plate, bear the engraving of a dragon, the favorite line of a dragon in the chests, and the arm place the face of a cow. All of these are to be a pilot and of superb colour. The work tends to ascertain seeing that it was conceived in Ogawa, 1782.

A Hiroshima (Plate No. 2882).—Collection of Mr. R. Ogawa, Osaka.

Carved with delicate pupil, the text.

Ayashin Yoshikuni was recognized by the end of Yoshikuni about the beginning of the 19th century, and he was popularly called Ishikuni Myoshiro. Ishikuni was pre-dated from a series of dragons to phoenix, the tallest designed and badly worked out.

Nakagawa Shiro (1800 ...).—Born in Takato, Kokoyo, and in first

PLATE No. 243

METALLIC ORNAMENTS OF ARMOUR

Bequeathed by Myoshin Mukoyama

Jo Mukoyama

Mr. J. Iwanaka

produced armour, but later when he removed to Kyoto he attained fame by making bronze and iron tea-things in repousse.

Hilt-Guards Makers :—

Umetada Shigeyoshi, is the twentysixth master of the Umetada family, who flourished about the middle of the 17th century. His productions are elaborately designed and finely chiselled.

A Guard with Landscape Engraved (*Plate No. 249*).—Imperial Museum.

Nakai Tomotsune, was a native of Hagi, Nagato. Produced many elaborate pieces of engraving and inlaying, representing landscapes and portraits.

A Guard with Inlaid Engraving of a Chinese Ship (*Plate No. 250*).—Collection Count Tanaka.

Nishikawa Tadamasa (d. 1657) founder of the Akasaka school of sword guards, generally made in well tempered iron, and with open work designs.

Kitagawa Shuten, founder of the Hikone school in Omi, his works being decorated with figures of samurai or hermits in open work, with dress in inlaid patterns. His designs are simple and classical.

Kitagawa Soten, is of dubious lineage, some judging him a descendant of Shuten, and others as having taken Shuten's name in after years. He lived in Yawata-machi, Kyoto, but his works bear an inscription saying that he lived in Hikone, Omi.

A Guard (*Plate No. 251*).—The Imperial Museum.

The material is ironand is inlaid with gold ; and represents autumn shrubs and beetles.

Ito Masatsune (d. 1724), was in the service of the Shogunate. In minute open-work, he is said to stand foremost.

Jakushi, the second of the Jakushi family, lived in Nagasaki. Jakushi I. made use of Dutch carving while Jakushi II, who was a rare genius, adopted the Chinese style of design, such as landscapes and portraits, bamboo leaves, dragons, etc., all presenting a highly artistic effect of great grace. His style was widely appreciated.

Guard with Landscape Engraving (*Plate No. 252*).—Collection of Imperial Museum.

The Nagoshi (Casting Artists) family :—

Masataka (d. 1639) lived in Kyoto, and cast tea-kettles used in the tea ceremony.

Iyemasa, uncle of Masataka, was appointed caster to the Shogunate, and founded the Yedo branch of the family.

Masanobu (d. 1685) son of Iyemasa, cast to the order of Kobori Enshu and Katagiri Sekishu, celebrated masters of the tea ceremony of his time, tea-kettles and other vessels, all of which display great originality.

Miyazaki Kanchi (d. 1712) born in the province of Noto, came up to Yedo and studied under Nagoshi Sansho. Later, he removed to Kanazawa to enter the service of the Lord of that province and cast kettles for Senso, a master of tea ceremony.

Kanaya Gorosaburo is the founder of the Kanaya line of metal casters, he having worked in Kyoto early in the 18th century. He was a specialist in bronze-casting and studied the art of colouring of bronze vessels. The ninth Gorosaburo attained excellence in the casting, engraving, and colouring of metals, and his productions were largely exported to Europe and America.

Murata Seimin, was born at Nagasaki and lived in Yedo early in the 19th century. He was skilled in realistic designs, especially that of the tortoise, which is full of life and grace. He also made sets of vessels. Seimin was a great master in wax modelling, was also skilled in finishing work and the use of the chisel.

Murata Teijo, a disciple of Seimin, Teijo was particularly noted for finishing work and colouring. In the Kenchoji, Kamakura, are found the statues of *rakan* numbering over 600 and each measuring 7 or 8 inches in height. The wood models were made by Takahashi Houn and his disciples, while Teijo, with his master Seimin, undertook the casting. Among his disciples, *Hoshizan Somin* is noted.

Yomo Yasubei (1779-1841) is descended from a samurai and lived in Kyoto, where he was known by the art name of Ryubundo. An expert in bronze casting, he was also a good ideographer and painter. His descendants all bear the name of Ryubundo. *Hata Zoroku* was his most talented pupil and certainly ranks as one of the leading craftsmen in modern times.

Lacquer Art.

During the period of the Tokugawa Shogunate the art of lacquer attained the zenith of perfection and elaboration. When Iyeyasu, the first Shogun, removed to Yedo he invited there from Kyoto, many master makers of *makiye*, such as Koami Choho, Koma Kyiu and others, for in those early days *makiye* utensils were generally used on occasions of rites and ceremonials, which were conducted in strict conformity with certain definite rules and codes of etiquette.

PLATE No. 254

LACQUERED SUZURIBAKO

By Igarashi Doho

PLATES Nos. 256 & 257

LACQUERED SUZURIBAKO

By Yamamoto Harumasa

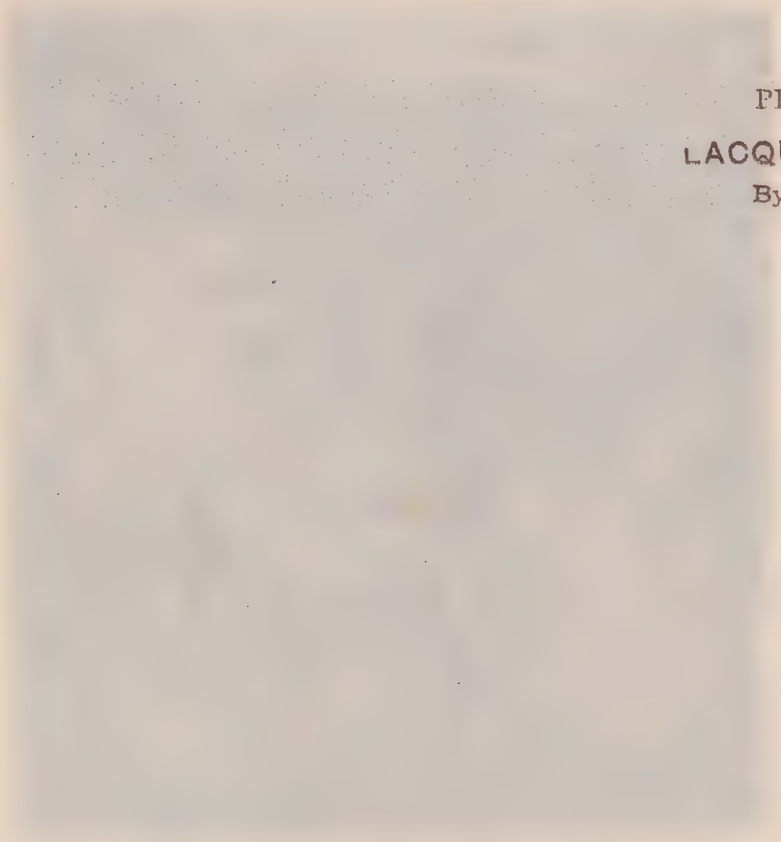


PLATE No. 258

LACQUERED SUZURIBAKO

By Ogata Korin

PLATE No. 255

LACQUERED CASE

By Koami Choju

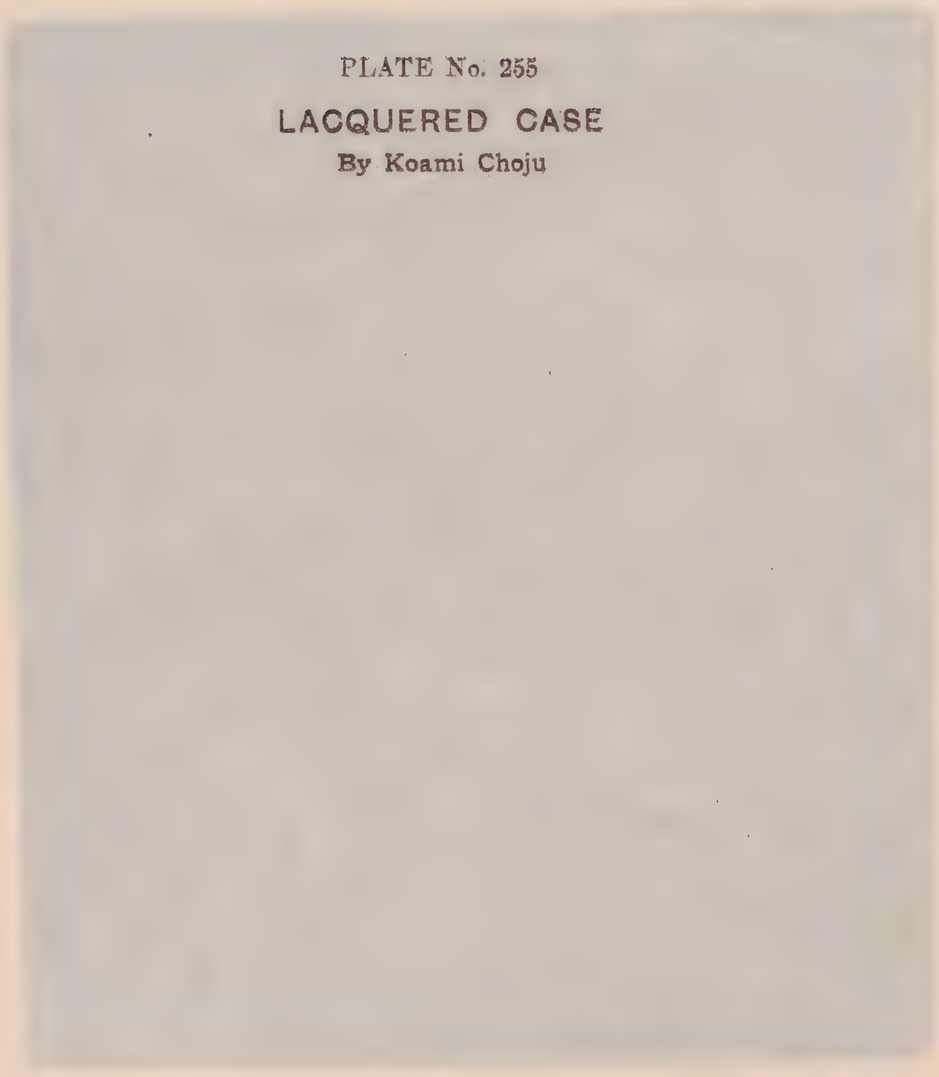


PLATE No. 259

LACQUERED CASE

By Ogata Korin

A History of the Japanese Wars

They were also in great demand for the *chanoyu* and incense burning which were much in vogue. But the *chanoyu* ceremony had rather an undesirable effect, as by its strict formulas it tended to interfere with the free and ample scope which true artistic genius demands for its best progress. Whatever progress the said art of lacquer work scored at this period, was chiefly in the domain of pure technique. In design degeneration or even retrogression was quite noticeable. Happily there was a notable exception, for the school of Koyetsu, represented by such masters as Korin and Haritsu, courageously upheld the best traditions of the art and was able to withstand the pernicious influence of the degrading contemporary taste. The fact is that artists of the Koyetsu school did not engage in the industry as their special business. They pursued it as a work of love and as a field for their versatile talent, and could therefore remain aloof from the demoralizing influence of orders coming from the daimyos and the Shoguns. They could allow free scope to the flight of their in agination.

Generally speaking, the *makiye* art of Kyoto, when compared with that of Yedo, was less affected by the retrogressive tendency of the times; it continued to preserve traces of antique tone in the style and execution.

In surveying the change which the lacquer art underwent during this period, we find that at the earlier stages, the art still clung to the traditions inherited from that glorious period of Toyotomi, and all the works are characterized by a manly and bold style, though somewhat more elaborate and minute in workmanship than in the preceding period. This characteristic feature attained maturity during the Kwanyei era (1624-43). A cabinet called Hatsne-dana, an heirloom of the house of the former feudal lord of Owari, produced by Koami Nagashige, is now looked upon as an excellent specimen of the lacquer work of this period.

The period 1688 and 1710 may be said to form the second stage, during which the art acquired greater technical perfection and more clever designs, as shown in tiny *inros* created about this period. In the next stage the art suffered not a little from the vulgar state of the popular taste. At that time, there existed a special lacquer workshop within the precincts of the Shogun's castle at Yedo, and expert hands were employed to manufacture sundry household utensils to be used at the Shogun's court. The demand for *makiye* wares was very great as they were used as complimentary presents, or as rewards to be given to persons for meritorious service. However, the articles turned out were of crude make and monotonous shape and design, chiefly because the artisans only aimed at speedy production, entirely losing sight of artistic

conscience. Kyoto articles also began to be contaminated by this highly undesirable tendency.

On the other hand, works produced in other places were comparatively free from it, and were even superior to those produced in the two metropolises. The provincial centres noted in this line were Kanazawa in Kaga, and Nagoya, in Owari. The rise of the *makiye* industry in Kaga dates from the time of Igarashi Doho, a master artist who was engaged by the lord of Kaga and taught the people there the secrets of the art. The founder of the industry in Nagoya was Yamamoto Seirei, a master *makiye* worker of Kyoto, who was engaged by the lord there about the beginning of the 17th century. The articles produced by them fully stand comparison with those turned out by the far-famed master hands of Yedo and Kyoto. Indeed, whatever progress the art attained about this time was in a great measure attributable to the earnest efforts on the part of provincial craftsmen.

From the first quarter of the 19th century downward, when the tranquil prosperity which the nation had so long enjoyed began to be cruelly disturbed by the arrival of one Occidental embassy after another to force the Shogunate to give up its policy of seclusion, our lacquer craftsmen met with but little encouragement to create wares of artistic beauty and skill, and the best specimens of *makiye* work, for this period, those produced by Bunsai, Yoyusai and others, are devoid of any special merit to recommend them, being mostly feeble imitations of ancient work.

Artists and their Works.

Igarashi Doho, who flourished about the 1st quarter of the 17th century, was a grandchild of *Shin-sai, makiye* worker, in the service of the Shogun Yoshimasa. *Doho* was engaged by the lord of Kaga, as was his son, *Kisaburo,* and the family continued to live in Kanazawa for generations.

Suzuribako (*Plate No. 257*).—Collection of Mr. R. Yamamoto.

Representing autumn flowers; the work is very elaborate.

Ko-ami Nagashige (1597-1651), the tenth lineal descendant of Ko-ami, produced works generally characterized by high elaboration, great solidity in make, and elegance in tone. He served both at the Emperor's court at Kyoto and that of the Shogun at Yedo. Amongst his noted creations may be enumerated the article he produced to special order on the occasion of the wedding of the Princesses of the Imperial family and that of the Shogun, and also the articles used at the coronation ceremony of the

PLATE No. 260

LACQUERED CASE SET.

By Koami Choju

Empress Mei-sei in 1630. The three cabinets, called "Hatsune," in the possession of the former Daimyo of Owari, are counted among his masterpieces. The Ko-ami family was in the service of the Shogunate for nineteen generations, that is, from *Nagashige* *Nagafusa* and others downwards.

"HATSUNE" CABINET SETS (*Plate No. 260*).—Collection of Marquis Y. Tokugawa.

These were produced under special order on the occasion of the wedding of Chiyohime, the Shogun's eldest daughter, into the Marquis' family in 1637. The cabinet consists of *Dzushi*, *Kurodana* and *Shodana*, and attached toilet sets, stationary, etc. The design adopted is the *ashide* style, representing the poem in a chapter entitled "Hatsune" of the Genji-Monogatari. All ground is *nashiji* and inlaid gold and silver leaf. Is cerebrated as one of our lacquer productions.

"HATSUNE" SUZURIBAKO (*Plate No. 255*).—Imperial Museum.

Judged to be one of the accessories of the above cabinet.

Yamamoto Harumasa (d. 1682), a *makiye* master of Kyoto, is noted for skilful technique and elegant and well-proportioned designs. Harumasa is known to have been a great scholar. His descendants, for ten generations, all assumed the same name and pursued the same craft or *makiye* making.

SUZURIBAKO (*Plate No. 256*).—Imperial Museum.

Represents poppy flower on *nashiji* ground.

DITTO (*Plate No. 257*).—Collection of Mr. S. Funabashi, Kyoto.

Represents a herdboy astride an ox and playing a flute. The work of Harumasa V, Horeki era.

Shiihara Ichidayu, a native of Yedo, he was engaged by the lord of Kaga at the beginning of the 18th century and removed to Kanazawa. A kind called "Kaga-*inro*" highly esteemed by connoisseurs on account of its fine workmanship, was originated by Ichidayu. His works are all characterized by a noble style in design and execution.

Koma Kyui, a native of Yedo and the founder of the Koma family of *makiye* masters, was in the service of the 3rd Shogun Iyemitsu, while his son *Kyuhaku* was in that of the 4th Shogun Tsuna-yoshi. The descendants, till the 11th generation, were successively patronized by the Shoguns.

SUZURIBAKO (*Plate No. 261*).—Imperial Museum.

The design is represented in *togidashi-makiye*, and leaves of ivy are coloured with red and yellow lacquer.

Tatsuki Chobei, was a Kyoto artist who lived about the latter half of the 17th century, and all his works show elaborate execution combined with graceful design.

"Tsutanohosomichi" Bundai and Suzuribako (*Plate No. 262*).—Imperial Museum.

The work is full of vigour and elegance.

Kajikawa Kyujiro, was in the service of the Shogunate as *makiye* worker about the close of the 17th century, and in the production of *inros*, he was regarded as the foremost master of his time.

Seikai Kwanshichi, who flourished about the last part of 17th century is reputed for his wonderful wave designs.

Ogata Korin, (d. 1716) drew inspiration from the *makiye* works of Honami Koyetsu, but afterward developed his own method, being especially noted for having originated inlaying with mother-of-pearl, tin-foil, etc. Korin's works are all distinguished by unmistakable traces of inherited genius, elegant simplicity in execution, freedom in design and fascinating harmony in colour and form. Korin shines far above other *makiye* workers of the Tokugawa period.

"Miwa" Suzuribako (*Plate No. 258*).—Collection of Mr. T. Hayashi.

One of chefs-d'oeuvre of Korin. The design represents cryptomeria of Mt. Miwa in Yamato. Adopted tin-foil and mother-of-pearl inlay for cryptomeria.

"Yatsuhashi" Toilet Case (*Plate No. 259*).—Imperial Museum.

Represents the scene of Yatsuhashi where Arihara Narihira once composed a poem on a journey to the Eastern districts.

Ogawa Ritsu-o, alias Haritsu (d. 1676) was a native of Ise, but removed to Yedo where inlaying lacquer wares or porcelains with small pieces of wood, lead, tin, tusks or horns was highly prized. His designs of human figures, flowers, birds, etc. display great elegance and subtlety of execution.

Shodana (*Plate No. 263*).—Collection of Baron R. Kuki.

Represents figures of numismata, old mirror and ink-stick in high relief.

Tebako (*Plate No. 264*).—Collection of Mr. N. Kumagai, Kyoto.

Is lacquered rattan-woven case and designed with figures of old ink-stick. The work is very elegant.

Shiomi Seisei, a *makiye* artist of Kyoto about the first quarter of the 18th century, is known for his polished *makiye*, which was even called *shiomi makiye* in his honour.

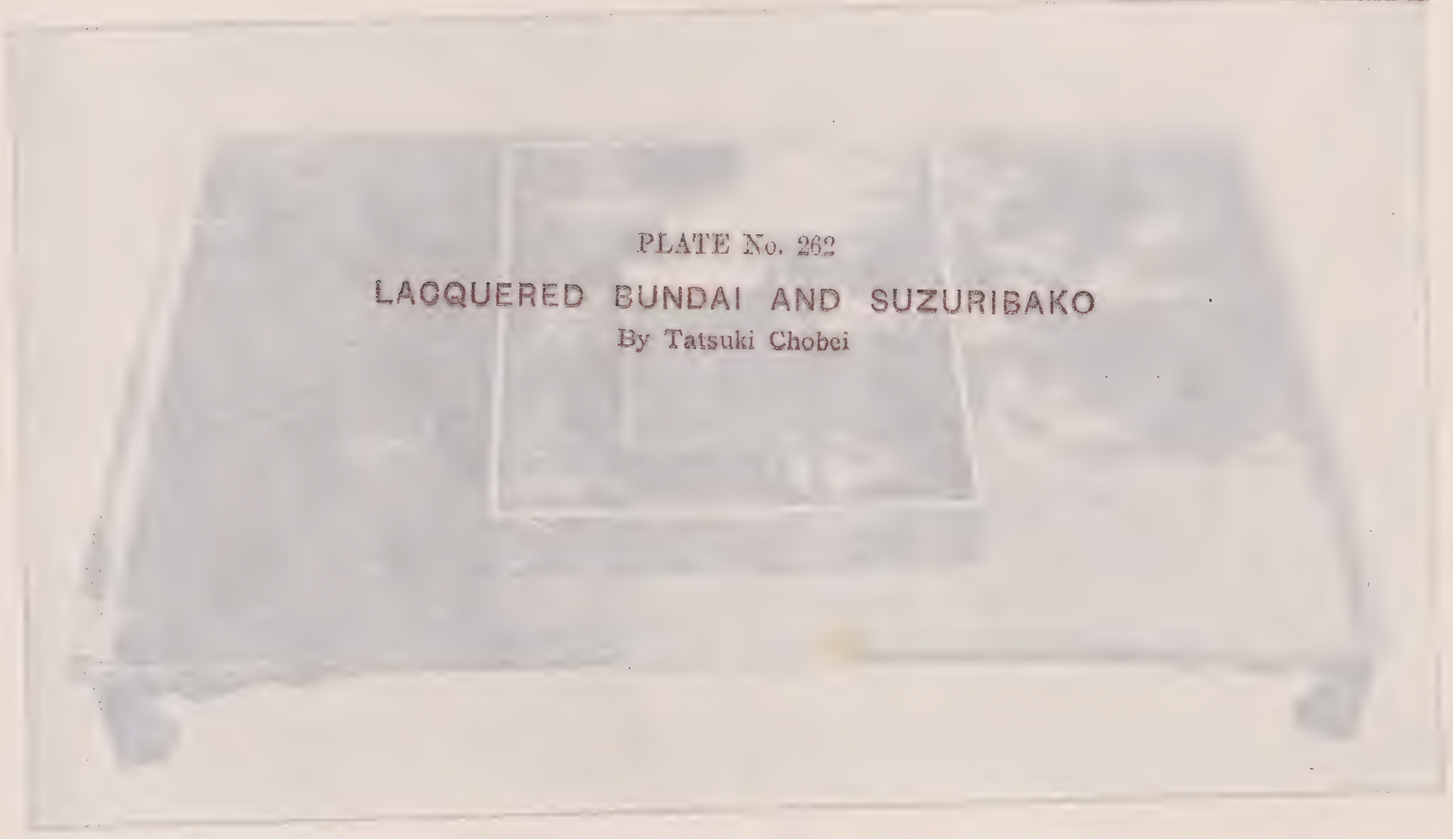


PLATE No. 262

LACQUERED BUNDAI AND SUZURIBAKO

By Tatsuki Chobei

PLATE No. 261

LACQUERED SUZURIBAKO

By Koma Kyui

PLATE No. 263

LACQUERED BOOK CASE

By Ogata Korin

PLATE No. 264

LACQUERED CASE

By Ogata Ritsuo

PLATE No. 267

LACQUERED INRO

By Koma Kwansai

PLATE No. 266

LACQUERED INRO

By Iizuka Toyo

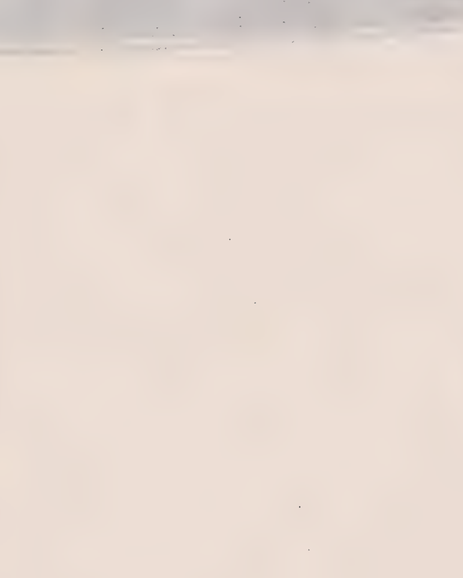
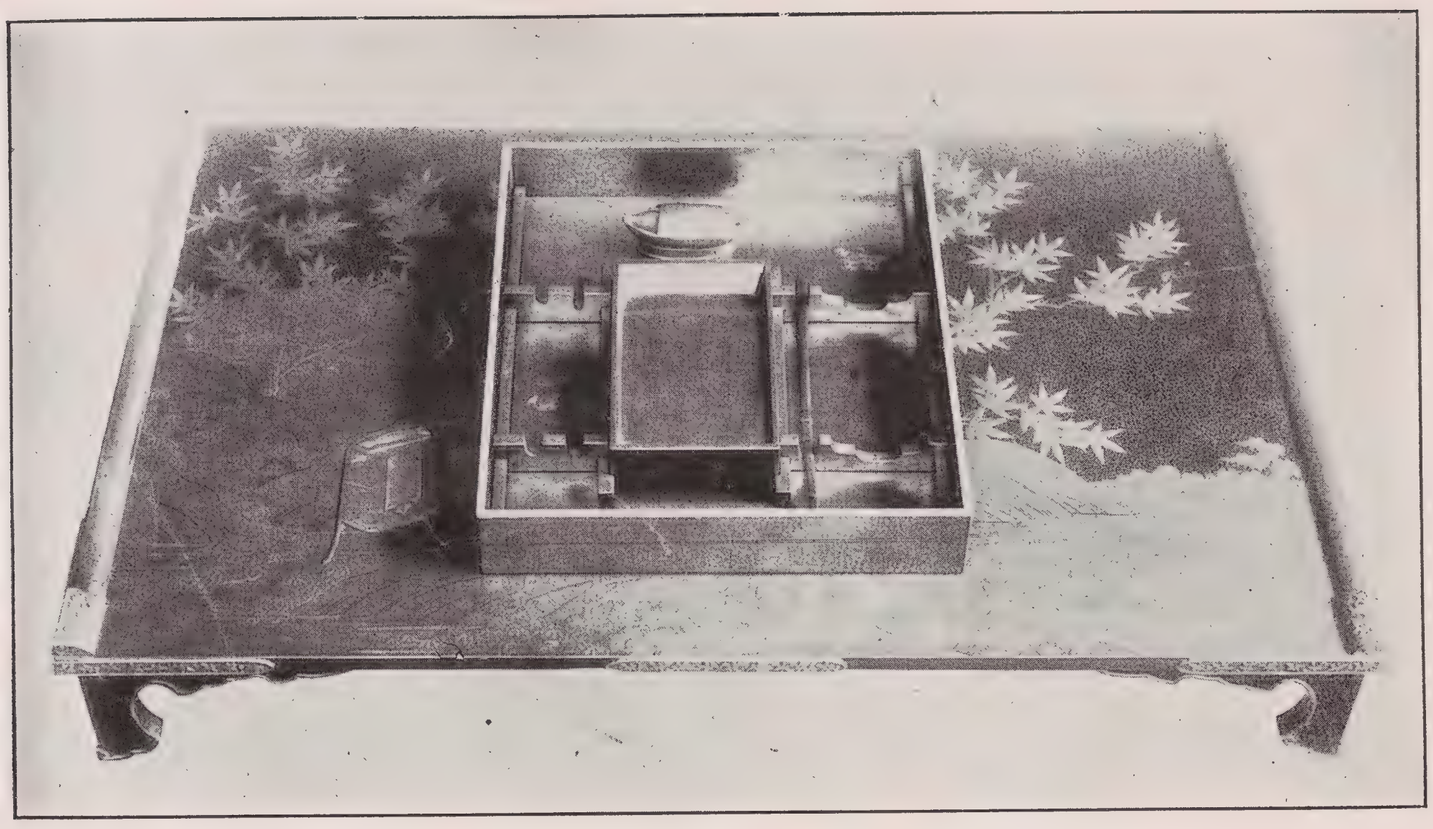
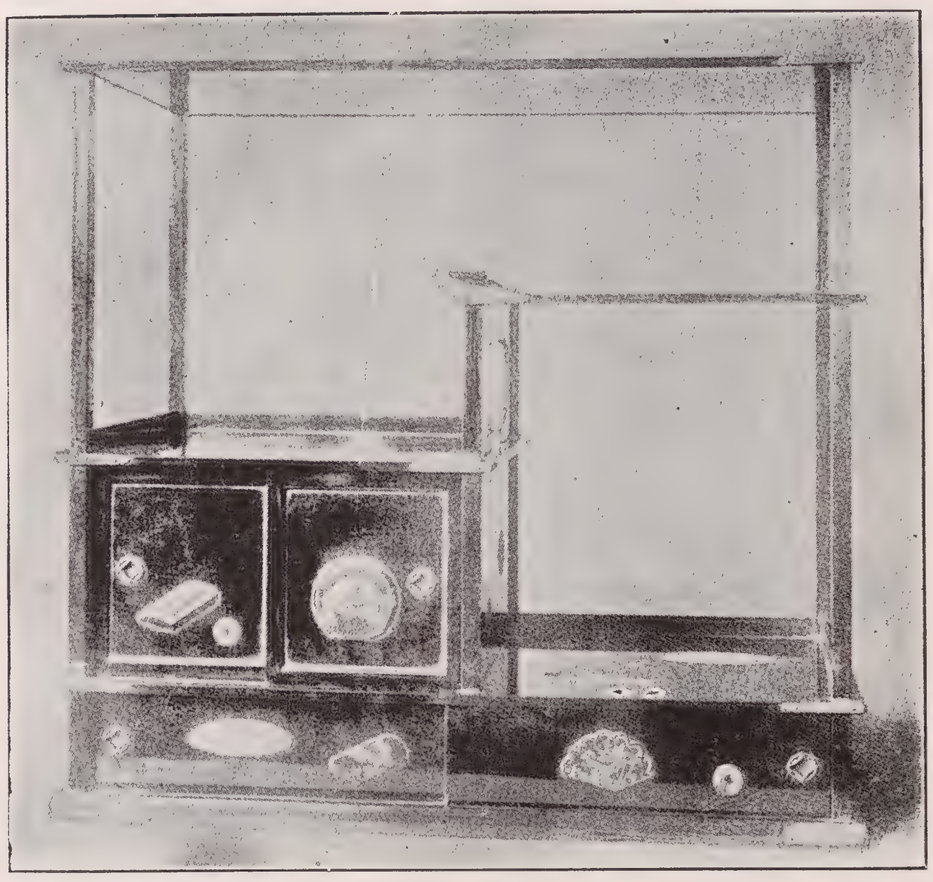


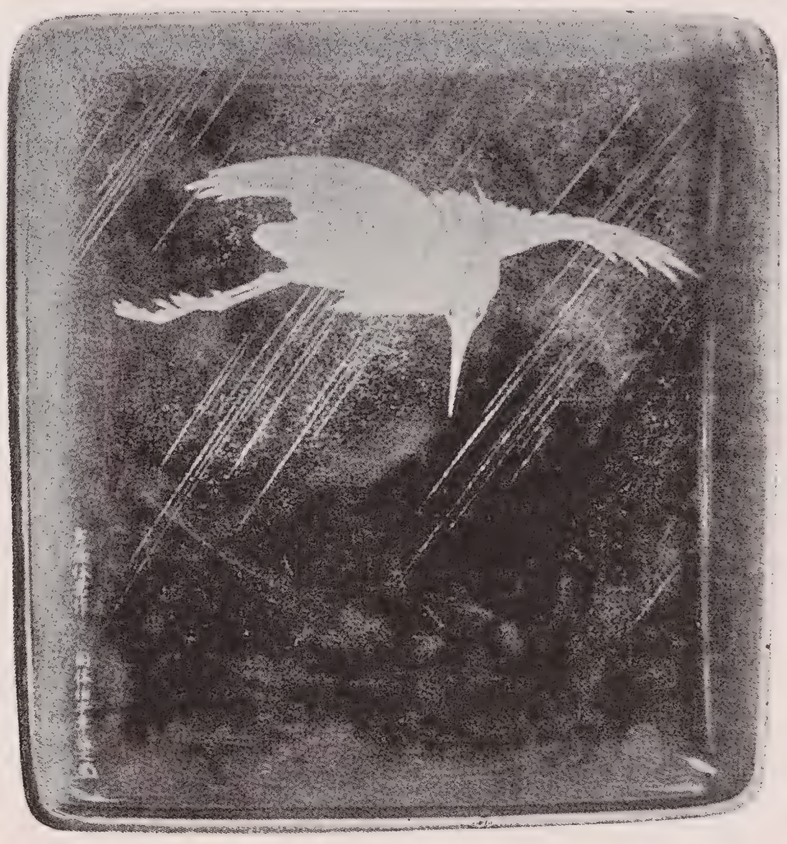
PLATE No. 265

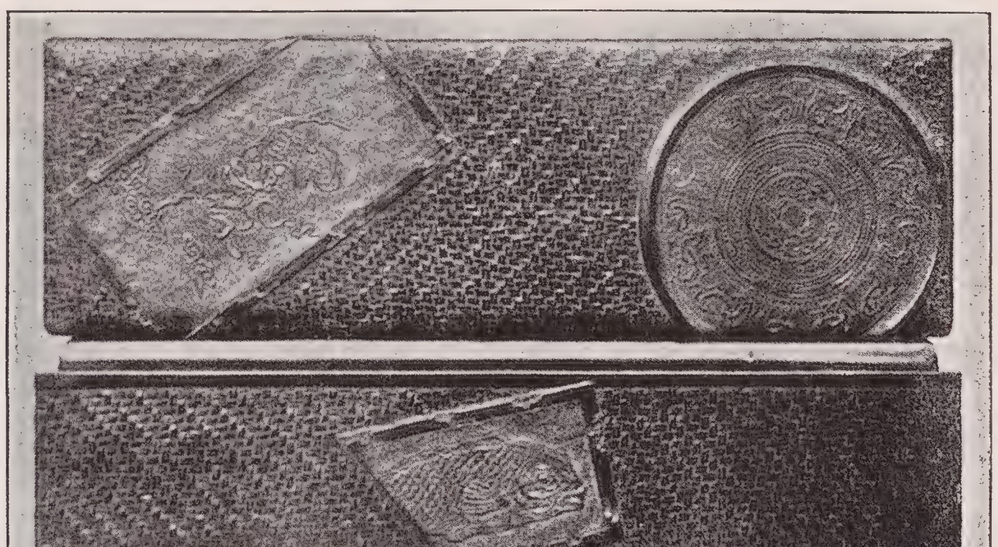
LACQUERED INRO

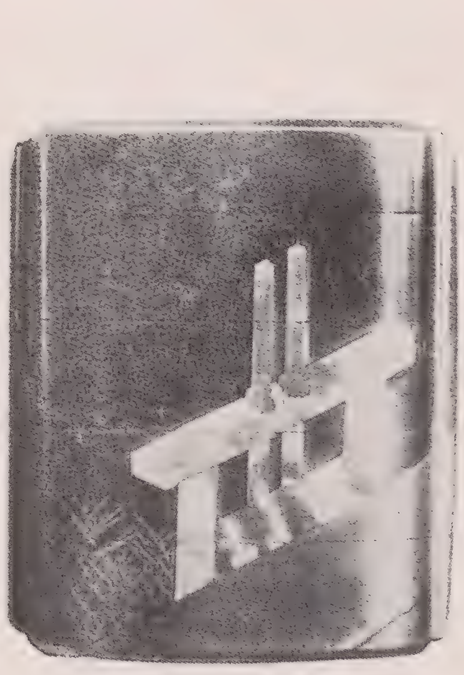
By Shiomi Masayoshi











His art is generally characterized by delicate workmanship and feeling; some of his *makiye* show antique elegance and simplicity.

INRO (*Plate No. 265*).—Imperial Museum.

The design represents a sluice.

Yamamoto Rihei (d. 1870) was a master artist of Kyoto in his day and on the occasion of the coronation of the Emperor Momozono in 1748 he was ordered to make lacquer wares to be used in the grand ceremonies.

Iizuka Toyo who flourished about the middle of the 18th century is noted for *makiye inros.* He was engaged by the Lord of Awa and accorded the rank of samurai, —a mark of high appreciation in those days. His descendants were long in the service of the same house.

INRO (*Plate No. 266*).—Imperial Museum.

Represents hens in *taka-makiye.*

Ninomiya Totei, who worked between 1759 and 1800 was originally a doctor but was skilful in the art of *chin-kin-bori* (incised design on lacquered ground and afterward rubbed with gold dust) which was originated in Nagasaki in imitation of Chinese wares. What is particularly curious is that Totei employed the teeth of rats for incising his designs. His peacocks, plants and flowers are extremely tasteful.

Koma Kwansai (d. 1835) was a pupil of the 5th Koma Kyuhaku, and was permitted to use the surname of his master on account of his masterly skill. *Shibata Zeshin* one of the greatest painters of modern times, was his pupil.

INRO (*Plate No. 267*).—Imperial Museum.

Represents the scene of Kiyomizu in Kyoto on gold ground.

Tamakaji Zokoku, was born of a family who professed lacquering of sword-scabbards and sculpture in Sanuki, and afterward invented a peculiar kind of lacquering which consisted in smearing blue, yellow or red lacquer on design carved beforehand on wares made of bamboo or wood. This was called at the time *Zokoku-nuri.* He was engaged by the feudal lord of his native province.

Hara Yoyusai, a master *makiye* artist of Yedo at the beginning of the 19th century worked on designs drawn by such celebrated painters of the day as Hoitsu. Antique elegance and tasteful simplicity mark his productions.

Nakayama Komin (d. 1870) studied under Yoyusai and is noted for elaborate finish and nice workmanship, being especially celebrated for imitating antique wares. The greatest contemporary artist *Ogawa Shomin* was his pupil.

As mentioned before, two factors were at work during the present and preceding periods in regard to the progress of this art, and they were the great popularity of the tea-cult and the bringing to Japan of a large number of Korean artists and craftsmen by those generals who participated in the memorable Korean expedition. The origin of several new styles of ware that appeared about this time are all traceable to the fastidious taste of *Chanoyu* masters, these being the *Asahi-yaki*, which derives its name from its bright pinkish colour, the *Shitoro-yaki*, much esteemed for its antique luster and hard baking; also the *Akahada*, *Shigaraki*, and *Iga*. At this period, Kyoto boasted of a great ceramist in the person of one *Nonomura Ninsei*, who had kilns at many places, and produced excellent kinds of tea utensils and sundry other articles. Also at Imari, in Hizen province, there lived such master ceramists as Gosu Gombei, Sakaida Kakiyemon and others.

The importation of Chinese porcelain and the introduction from China of the custom of ceremonial tea drinking also played no small part in stimulating the development of the art. The Chinese influence is especially marked in the productions of the Kyoto kilns which turned out vessels modelled on the Chinese porcelains which were used in the new process of preparing the beverage. It was from the beginning of the 18th century that the sipping method began to prevail in Japan.

A.—Kyoto Kilns (Ninsei-yaki, Awata-yaki, Kiyomidzu-yaki, etc.)

Kyoto kilns were started in a former period and are identified with several master ceramists who appeared about this period. In the *Kwanyei* era (1624-43) Nonomura Ninsei opened kilns at several places in Kyoto, such as Awataguchi (hence Awata pottery), Omuro, Mizoro, Seikwanji (the origin of the Kiyomidzu-yaki of the present days), Iwakurayama, etc. His wares are easily distinguished on account of their minute crackle, exquisite decoration and enamelling and inimitable tone of refinement. The school founded by Ninsei split itself up into two distinct branches; the one distinguished by delicate decorations and enamelling as represented by Awata faience, the prominent artists belonging to this school being Kinkozan Sobei, Tanzan Seikai, Hozan Bunzo and others. Ninsei's other followers combined with the potters working with Otowaya Kurobei, who at first worked in a suburb of Kyoto and afterward removed to Kiyomidzu and Gojo-zaka, in the city. About the year of Kwansei (1789-1800) there was Okuda Yeisen whose kilns at Awata were turning out wares modelled on old Cochin China wares and who had under him such famous potters as Mokubei, Dohachi, and Kamesuke. At

PLATE No. 272

HOTEI

By Takahashi Dohachi

PLATE No. 268

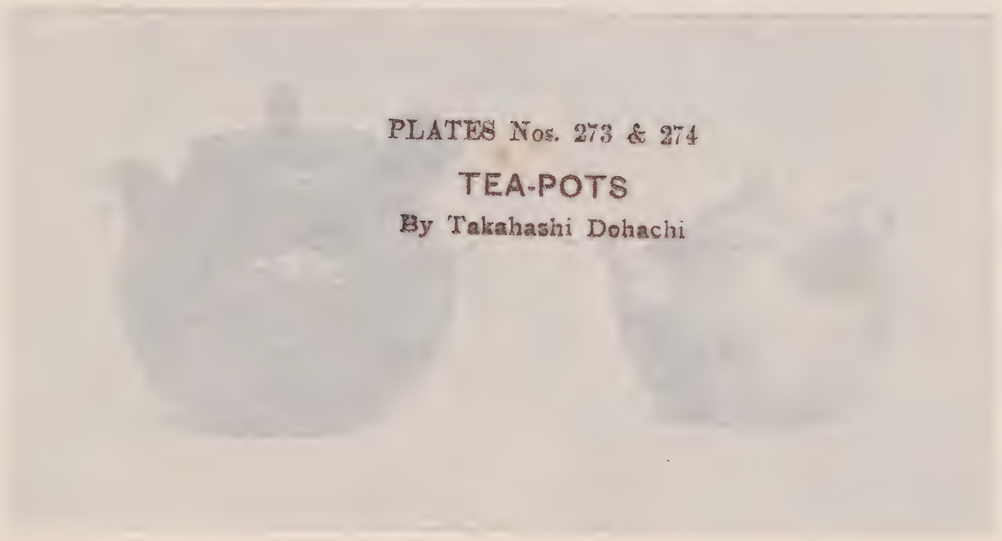
ORNAMENT FOR ALCOVE

By Nonomura Ninsei

PLATE No. 275

INCENSE BURNER

By Okada Eisen



PLATES Nos. 273 & 274

TEA-POTS

By Takahashi Dohachi

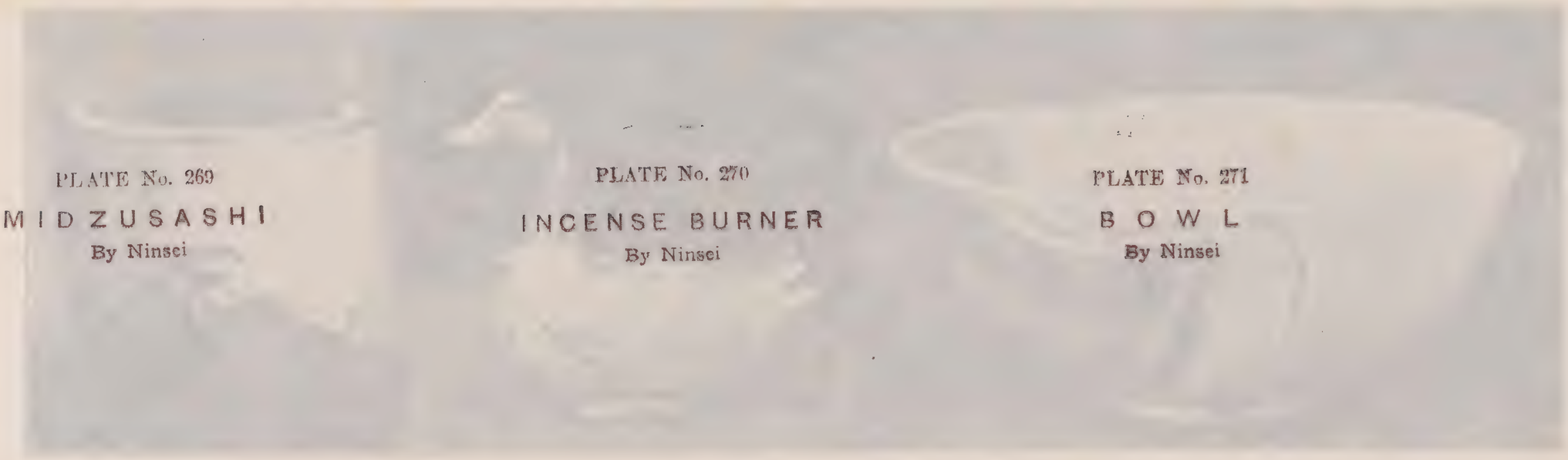


PLATE No. 269

MIDZUSASHI

By Ninsei

PLATE No. 270

INCENSE BURNER

By Ninsei

PLATE No. 271

BOWL

By Ninsei

the beginning of the nineteenth century, we see that Takahashi Dohachi, Wake Kitei and Midzukoshi Yohei produced for the first time a new kind of celadon after the fashion of Arita, in Hizen province. The wares enjoyed a great popularity and spread the fame of the Kiyomidzu kilns.

Makers and their works :—

Nonomura Ninsei was born in Tamba province but was first initiated into the art at Tosa under a certain naturalized Korean. When he afterward came up to Kyoto, Sohaku, a master ceramist, was his teacher. After completely mastering the mysteries of the art, he built his own kilns at several places around Kyoto. The fame of the Kyoto kilns and even of the ceramic art of Japan may be said to depend largely on the genius of this master artist. It was from Ninsei that most of the great potters of Kyoto and of other places drew inspiration and it was by him that the aesthetic side of the art was carried to a high level. His wares are not hard, but in loftiness of style and dignity of execution they are masterly.

Ornament for an Alcove (*Plate No. 268*)—Collection of Mr. S. Ikeda, Kyoto.
Representing figure of "Hakuzozu" of *No* dance.

Mizusashi (Water-jug) (*Plate No. 269*)—Collection of Mr. K. Hirase, Osaka.
Glazed in white enamel with minute crackles.

Incense Burner (*Plate No. 270*)—Collection of Mr. R. Murayama, Osaka.
One of chefs-d'oeuvre of Ninsei and represents a wild duck.

Bowl (*Plate No. 271*)—Collection of Mr. K. Mori, Kyoto.
White enameled bowl with crackles.

Kinkozan Mohei was the third lineal descendant of Kagiya Tokuyemon who built a kiln at Awata and produced wares characterized by glittering colour and designs, hence his name Kinkozan ("brocade glory mountain"). About the middle of the 18th century he made a kind of a tea bowl of a certain design to the order of the then Shogun Iye-mochi, and afterward he yearly supplied the Shogun's household with this special utensil which was commonly called a *temmaku-chawan* or *takano-chawan*.

Takahashi Dohachi, (1785-1855) is noted for wares modelled on the old porcelain of Japan and China. He was at one time in the service of the lord of Kishu and Satsuma. He afterwards retired to Momoyama, and opend a new kiln there, the productions of which go by the name of *Momoyama-yaki*.

Ornament of an Alcove Representing Hotei (*Plate No. 272*)—Collection of Mr. S. Iida, Kyoto.

Is roughly finished and coloured simply.

Tea-pot (*Plate No. 273*)—Collection of Mr. N. Kumagai, Kyoto.

Is an immitation of Indian ware.

Ditto (*Plate No. 274*)—The same.

Represents a line of Chinese poetry with white glaze.

Kiyomizu Rokubei, (d. 1799) studied the art under Seibei, the master ceramist of Gojozaka, Kyoto. Afterwards he established his shop at the same place and produced a certain peculiar kind of tea utensil and other articles. Contemporary geniuses in pictorial art, such as Okyo, Goshun, etc. were among his friends.

Okuda Yeisen, (1753-1811) was born in the family of a millionaire merchant, but turned a potter by his own choice. He opened a kiln at Awata, and put out wares in imitation of old China. Mokubei, Kamesuke, Kasuke, etc. were his disciples. His productions modelled on Cochin China wares are held in great esteem on account of a certain indescribable high quality.

Incense Burner (*Plate No. 275*)—Kennin Temple, Kyoto.

Modelled on old Chinese copper ware and glazed as that of Cochin China.

Awoki Mokubei, (1767-1833) was a versatile genius. He early showed a great propensity for pictorial art and then he next intented to be a metal-caster. The perusal of a work on ceramic industry written by a Chinese named Shuritsutei determined his future career. He studied under the export ceramist Yeisen, and soon he began to show signs of high talent. In 1807, he was engaged by the feudal lord of Kaga, and opened a kiln at Kasugayama. But after residing there only for one year, he again came up to Kyoto and exclusively devoted himself to porcelain manufacture. He did not properly belong, however, to the Awata school, his style being somewhat different, he being especially noted for wares modelled on old China. Mokubei was no mean scholar, was a painter and caligraphist and was very fond of travelling. He travelled extensively when he was only fifteen or sixteen years old.

Ro (*Plate No. 276*)—Collection of Mr. N. Kumagai, Kyoto.

This is a kettle for boiling tea. Is non-glazed ware and designed with plum-tree of white clay. Tea-pot in Cochin China style (*No. 277*), tea-cup in Southern Chinese (*No. 278*), tea-cady inscribed by Chinese poetry (*No. 279*) and tea pot of white non-glazed (*No. 280*) are all masterpieces of Mokubei.

Seifu Yohei, (d. 1861) was born in Kanazawa, Kaga province, and studied the art under Takahashi Nin-ami, a Kyoto ceramist. He opened his kiln at Gojo-zaka, and

A HISTORY of THE JAPANESE ARTS

PLATES Nos. 276–280

WORKS OF AOKI MOKUBEI

PLATE No. 290

PIGEON

ORNAMENT FOR AN ALCOVE

PLATES Nos. 281 & 282

WORKS OF OGATA KENZAN

PLATE No. 270

WORKS OF AOKI MOKUBEI

PLATE No. 290

ORNAMENT FOR AN ALCOVE — WORKS OF OGATA KENZAN

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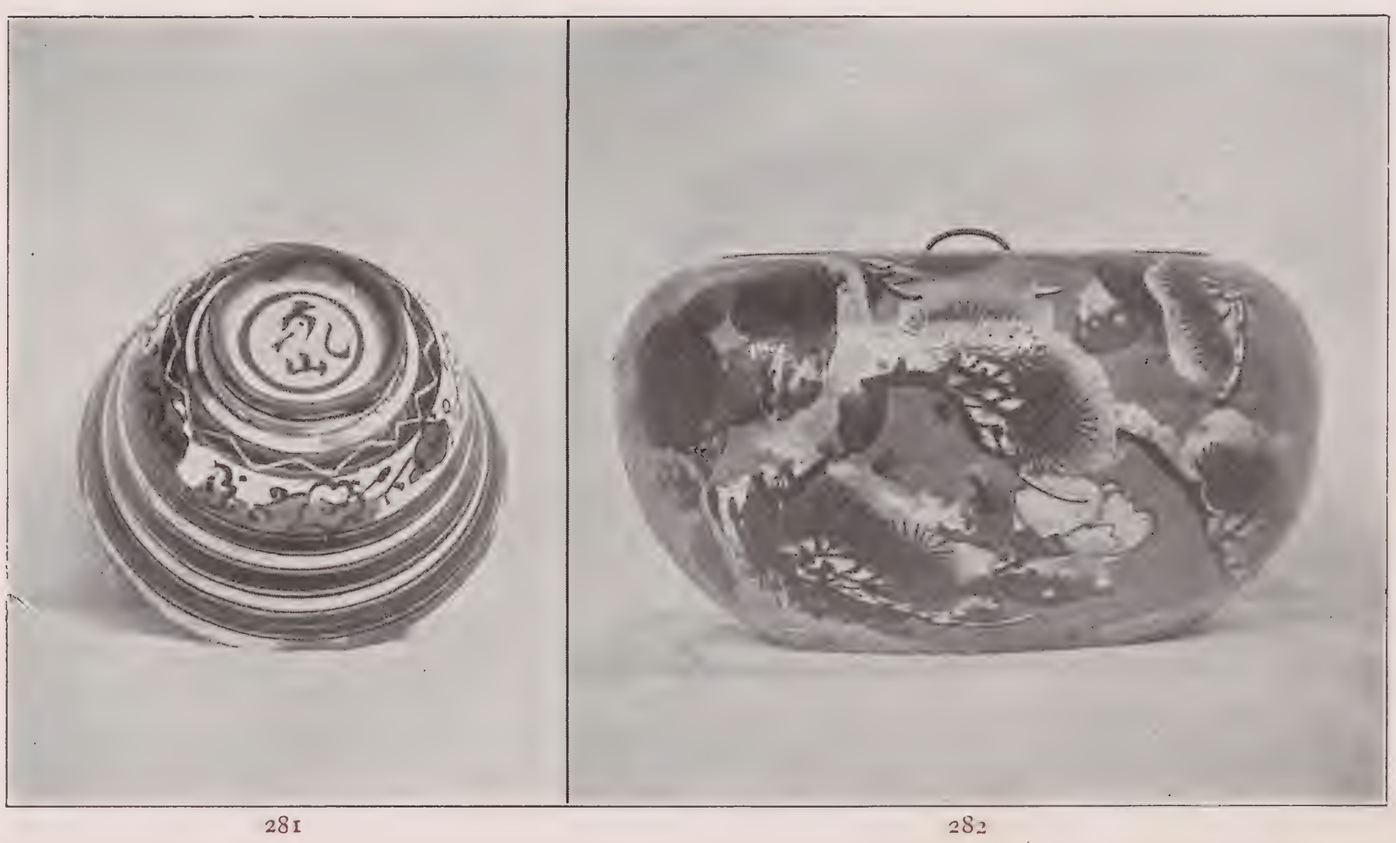


281

282

engaged in manufacturing Rakuyaki wares, and also imitations of old porcelain of Japan and China. Afterwards, he chiefly turned out celadon and gold-enamelled wares.

Makiyomidzu Zoroku, was a native of Kuga village in Yamashiro province, and at the early age of 13, he began his apprenticeship under his uncle Wake Kitei. Zoroku was fond of producing imitations of ancient porcelains both of Japan and China, but in the end he developed his own style.

B.—Kenzan-yaki Wares.

Kenzan-yaki porcelains were also originally produced in Kyoto, and are designated by the name of the originator Kenzan, a younger brother of that matchless genius in design and decorative art, Ogata Korin. Toward the close of the 17th century when he was living at Narutaki village, in Kyoto, produced utensils and sundry other articles modelled on Ninsei's style and also by following the enamelling process of Dutch wares. Later in life, he came over to Yedo and the wares manufactured there are popularly named *Iriya-Kenzan*, from the name of the place where he resided. These wares are somewhat less hard in quality than those produced by the same artist while in Kyoto. His wares were modelled either by wheel or with his own fingers, and in either case they clsoely resemble the Rakuyaki porcelain in general style and make. Kenzan died in 1743 at the advanced age of 81.

Bowl (*Plate No. 281*).—Collection of Mr. N. Kumagai, Kyoto.

The plate showing the base of bowl. The design represents plum flower.

Midzusashi or Water-Jar (*Plate No. 282*).—Collection of Mr. S. Ikeda, Kyoto.

Decorated with pine-tree and camelia in snowfall.

C.—Yeiraku-yaki Wares.

These wares were also manufactured in Kyoto, and had their origin in the manufacturing of kettles for boiling tea. At the beginning of the 19th century, Zenjiro Hozen, the 11th descendant of the family, manufactured porcelain ware for the first time, chiefly in imitation of antique wares of Japan and China. He was favoured with the patronage of the lord of Kii in 1827 and assumed at his suggestion a new name, "Yeiraku" which was also used to designate his work. The latter is called "Yeiraku Kinrande," on account of dazzling splendour of gold and beautiful decoration after the manner of Chinese wares made at the beginning of the Ming dynasty. The 12th of the family, Zengoro Kwaizen, was engaged by Kutani potters of Kaga, to whom he taught the secret

of manufacturing *kinrande* wares. This brought about a great change in the style of Kutani production.

D.—Arita Kilns.

The origin of the Arita kilns, in Hizen, dates from 1598. When Nabeshima Naoshige, the lord of the fief, returned from the Korean expedition he brought with him a number of Korean ceramists. One of them discovered white clay in the province and with it he manufactured porcelain of a pure whiteness. The place soon sprang up into a great ceramic centre. Arita is noted for having the first porcelain decorated with enamelled painting over the glaze. This notable innovation was started by Higashijima Tokuzayemon who learned the art from a certain Chinese and who carried it to perfection with Gosu Gombei and Sakaida Kakiyemon. The wares of this style were sent down to Nagasaki and there sold to china merchants, and thus the Arita porcelain is historic ally important as being the origin of the export of our porcelain wares to foreign merchants, including Dutch traders. Arita contributed another important process to the development of the art in the later half of the 17th century and that was the use of saggars which was accidentally discovered by Kiheiji. He was a grandson of Tsuji Kizaemon, a master potter patronized by the Imperial Court. The export of vases and coffee sets to Europe and America in the early days after the opening of the country to foreign commerce is mainly credited to Hisatomi Yojibei, a rich merchant of Arita who took to ceramics as an amateur. All his wares bear the stamp of "Miho," for that was his art-name. It may be noted that Arita wares are also known as Imari wares, Imari being the name of the market town close to Arita.

Makers and their Work :—

Sakaida Kakiyemon, native of Arita and learned the art under Takehara Goroshichi, ceramist of Toyotomi Taiko. Developed an important process of decoration with enamelled painting over the glaze with Gosu Gombei under suggestion of Higashijima Tokuzayemon, who learned the art from a Chinese merchant at Nagasaki.

Octagonal Bowl with Design of Flower (*Plate No. 283*)—Collection of the Kyoto Imperial Museum.

Design represented in colour, and well proportioned in shape.

E.—Karatsu-yaki.

Located at Hizen. Wares called "Unearthed Karatsu" were manufactured during Kwan-yei era, but being incomplete in shape, the makers buried them as of no use.

PLATE No. 284

SLEEPING CHILD

PLATE No. 288

BOWL

By Sakaida Kakiyemon

PLATES Nos. 285—287

SATSUMA-YAKI WARES

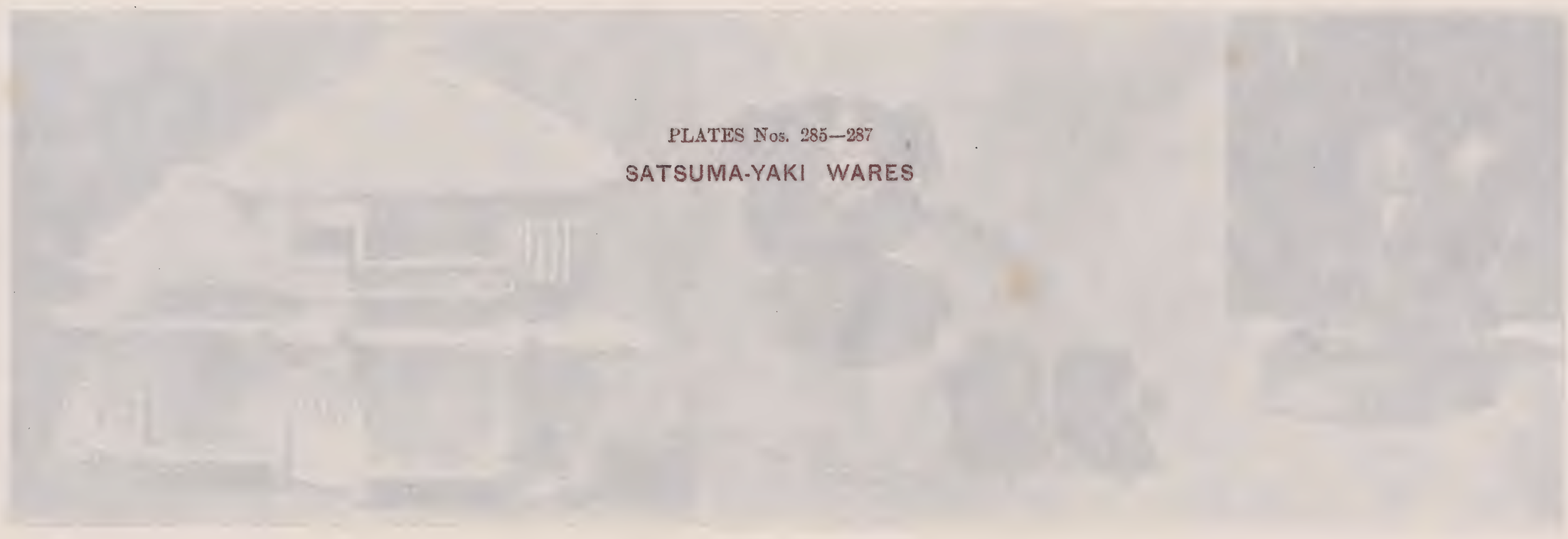


PLATE No. 308

HOTEI

PLATE No. 288

MONKEY

PLATE No. 344

SLEEPING CHILD

PLATE No. 345

BOWL

They were afterward unearthed and admired by virtuosi. Other kinds of ware are called "Korean Karatsu" manufactured after the Kwan-yei era. These were of Korean clay and glaze and only baked at the kiln.

F.—Takatori-yaki.

The wares are manufactured at Takatori, Hizen province. Founded by two naturalized Koreans surnamed Hachiro and Shinkuro. The ware is hard and glazed in lustrous brown. These called "Old Takatori." Afterward a native of Karatsu named Igarashi Jirozaemon was ordered by the lord of the fief to manufacture wares with Hachiro and expanded the work. Especially ware used for tea-ceremony produced by Jirozaemon under design of Kobori Yenshu, a *Cha-no-yu* master of the time, are celebrated, and are distinguished in the white glaze pale-green and clay, and gained fame as "Yenshu Takatori." The kiln removed to Shirahatayama in 1640.

G.—Okochi-yaki or Nabeshima Wares.

The Okochi-yaki is also called Nabeshima ware, the kiln which produced it having been maintained by the feudal lord of Hizen, the House of Nabeshima, which manufactured many articles without regard to expense. The kiln was situated very near Arita. Saucers, bowls and plates produced by the "official" kiln all bear under the edge the comb-shaped mark, and hence they all known as "Kushide." They are very rare at present and are highly valued by china lovers.

Ornament for an Alcove (Plate No. *284*).—Imperial Museum.

Represents a sleeping boy. Enamelled in colour. Reputed production of Anyei era.

H.—Satsuma-yaki.

The Satsuma faience is perhaps the most noted ceramic production that owes its origin to the historic invasion of Korea, and dates from the close of the 16th century. The earliest productions made at the time of the retired Lord of Satsuma, Yoshihiro, then living in his castle of Chosa, Osumi province, are not of much artistic value though the pieces bearing his stamp, for the veteran warrior was an earnest votary of *Cha-no-yu* ceremonials, are highly prized by Japanese connoisseurs from historical considerations.

The discovery of fine clay by the Korean potter *Boku Hei-i*, who, at the order of Yoshihiro, established a kiln at Nawashirogawa, marks the turning point in the development of Satsuma ware. It was there that the shell-glaze Satsuma, the delight of foreign collectors, was produced. But the wares known as "Old Satsuma" produced

from about 1789, when the so-called *nishikide* (dull-red) style was first baked, to about 1850, are valued even more by foreign ceramists. There are several other varieties of Satsuma wares, such as the *bekko Satsuma* having tortoise-shell like glaze; and the *Inlaid Satsuma* with grayish white designs inlaid under the glaze. Then there are *Mishima Satsuma*, decorated with minute cylindrical designs in Japanese; *Sunkoroku Satsuma*, also made from hard gray glaze and with archaic designs, in black or brown painted under the glaze. Satsuma fainence known generally to foreign collectors are fine crackled wares of cream colour and elaborately decorated in rich gold enamel. They are harder and finer in texture, of softer glaze and finer crackles than the "imitation Satsuma" made at Awadaguchi in Kyoto, which has recently encroached upon the original Satsuma productions.

ORNAMENT FOR AN ALCOVE (*Plate No. 285*).—Imperial Museum.

Represents a country cottage. Judged to be manufactured in Horeki era.

INCENSE BURNER (*Plate No. 286*).—Collection of Mr. S. Ikeda, Kyoto.

Represents a puppy. Reputed to be a skilful artist's work in Kwanbun era

DITTO (*Plate No. 287*).—Collection of Mr. R. Uyeno, Osaka.

Represents a crown, used gold and colour enamel.

I.—Hagi-yaki Wares and Matsumoto-yaki.

The wares produced at Hagi in Nagato province owe their origin to a Korean ceramist who was brought over in 1598 when Mori Terumoto, the Lord of Nagato, returned from the Expedition. The potter called himself Komazayemon, and engaged in making pottery bearing some resemblance to Korean wares. The under-surface of the stand bears a slight gap purposely cut off. The quality of the wares is not so hard and fine; and the enamel is of a light yellowish white colour.

The *Matsumoto-yaki*, was manufactured at Matsumoto, in Nagato, by Miwa Kyusetsu (died at the beginning of the 18th century) a native of Miwa-mura, Yamato province, hence the name. He afterward entered the service of the lord of the country, and opened a kiln of Korean style, the wares produced bearing a close resemblance to Hagi wares. Kyusetsu's descendant is at present engaged in the pottery industry at the said place.

There are two kinds of Idzumo-yaki, one called *Rakuzan-yaki*, the other *Fushina-yaki*. The former originated about the middle of the 17th century, at Rakuzan in Matsuye, and was afterward improved by an artizan of Nagato origin and a pupil of Komazayemon. As the wares were baked with the clay and glaze produced at Hagi,

the two wares very much resemble each other. Rakuzan wares now remain mostly in the form of tea-bowls and pitchers, and are at present highly prized by collectors. Gombei's pupil Kada Hanroku continued to produce the wares, but with his death this style disappeared. Another style was originated towards the close of the 18th century by Nagaoka Juyemon, who made wares to the order of the retired lord of the fief. They bear striking resemblance to Korean porcelains. The potter afterward worked at the kiln set up in the premises of the lord of Matsuye in Yedo. Fushina-yaki wares were originated at Fushina village, Owu-gori, by Funaki Yojibei in the year 1764. They are soft pottery of lustrous enamel. A potter of the Rakuyaki style was invited to Fushina by the same lord and engaged in manufacturing tea pottery to the order of the patron.

J.—Bizen-yaki Wares.

The kilns of Bizen ware are situated at Imbe village, Wake-gori, in the province of Bizen. The wares are distinguished by durability, natural lustre in glaze, and especially in antique gracefulness. At first they were mostly utensils. Afterward various ornaments were produced, and in these the small figures of lions baked by Kimura Jinshichi about the middle of the 18th century, and various decorative wares made by Mori Ryomei a little afterward, are celebrated.

Monkey (*Plate No. 288*).—Collection of Baron R. Kuki.

Measures about 2.8 feet high. Is vigourous work and glazed beautifully.

Hotei (*Plate No. 289*).—Collection of Mr. R. Murayama.

Is very elaborate and lustrous. Represents figures of arabesque on the bag which Hotei carried on his back. Wares decorated with figures such as this, are called "Picture Bizen."

Pigeon (*Plate No. 290*).—Collection of Mr. S. Ikeda.

Is another relic of "Picture Bizen."

K.—Awaji-yaki Wares.

The origin of this *yaki*, was as late as the middle of the 19th century. It was undertaken by a potter who learned the art at Gojozaka, Kyoto. He was patronized by lord Hachisuka of the fief, who converted the manufactory into an official kiln. The wares are of two kinds distinguished by the colour of the glaze, blue or yellow, and the decoration is highly picturesque. The paste is somewhat soft. The originator, Kasu Mimpei, studied Annam wares, decorated celadon, and other old productions and turned out very tasteful imitations.

L.—Mita-yaki Wares.

The kilns that exist in the neighbourhood of the Miwa temple in Somagori, Settsu province, were first opened about the latter part of the 18th century, with the discovery of materials of enamelling celadon in the same district.

M.—Kutani-yaki Wares.

Kutani-yaki was first made about the middle of the 17th century at Kutani village, in the province of Kaga, by two retainers of the Lord of Daishoji, Goto Saijiro and Tamura Gonzaemon. The art was much improved by Saijiro, who was sent to Arita and secretly mastered the process. His production with the decoration supplied by Kusumi Morikage, a painter of the lord of the fief, are celebrated and are known as old Kutani. The red and gold wares with which Kutani is now popularly identified date from the early part of the 19th century.

N.—Banko-yaki Wares.

Banko-yaki wares owe their inception to a millionaire merchant named Numanami Gozaemon of Kuwana, Ise province, who as an amusement manufactured pieces modelled on *raku-yaki* and also enamelled designs of Cochin China and Dutch pieces. In 1769, the Shogunate Government invited Gozaemon to Yedo, where he turned out porcelains on which the inscription "Banko" was first stamped. The wares then produced are now known by the name of old "Banko" or "Yedo Banko," and are prized by collectors. Also there is another kind of ware known by the name of "Banko celadon," which are quite unlike Chinese celadons, and are distinguished by lustrous emerald green enamel. This art is now lost. Banko pieces subsequently made in Kuwana, in Ise, are of raku-yaki style and chiefly consist of cheep utensils.

O.—Seto Wares.

The Seto-yaki manufactory in Owari has been so important a ceramic centre in Japan from olden times as to have given rise to a popular generic name Seto-mono (things of Seto) used to designate ceramic wares generally. The Seto kilns first confined themselves to producing soft wares and it was from about 1720 that porcelains were for the first time turned out. This innovation is attributed to Kato Tamikichi who after experiencing considerable difficulties and hardships succeeded in learning processes of the art kept secret at Hirato, Arita, and other porcelain manufacturing places in Kyushu. On returning to Seto after four years of severe effort, he discovered a suitable clay with which he began to produce wares that soon acquired great fame. From that time forth, the inhabitants of the whole village took to porcelain making.

P.—Mino-yaki Wares.

The origin of the porcelain manufactured at the Mino kilns is traced to the beginning of the 19th century, when a pottery merchant of Osaka came to Tajima town, Toki-gori, bringing with him a few specimens of Hizen porcelain. Prior to this the industry was carried on in the same place by potters who learned the art at Seto. Tajimi is now one of the principal centres where porcelains for export are produced.

Beside the above described, there were many kilns in several districts and some of the more famous are as follows :

Oto-yaki, located at Oto, Tosa province ; founded in 1653 by Kuno Shohaku, pupil of Ninsei.

Shigaraki-yaki of Omi has been famous for producing tea-pots since the beginning of 17th century.

Toyoraku-yaki founded by a potter of Owari named Oki Toyosuke in Tempo era. The ware resembles raku-yaki, and is lacquered on and designed with *makiye.*

Soma-yaki is sand-ware, founded by a retainer of Lord Soma in the middle of the 17th century. Glazed in gray colour with a design of running horse.

Imado-yaki founded at Imado, suburb of Yedo, by Shirai Hanshichi in Teikyo era (1684-87). He produced at first only earthern kettles for boiling tea but his successor tried to use glaze as raku-yaki. Since then the village is the headquarted of many potters.

Kenya-yaki is also a kiln in Yedo. Founded by Miura Kenya in Tempo era imitating Kenzan's works.

Textile Fablics.

Just as in ancient days, about this period Japan's indebtedness to China was great in regard to the development of the textile industry. Chinese trading ships that used to come to Sakai, a city not far from Osaka and at that time the only open port in central Japan, brought exquisite productions of Chinese looms, which country was then under the Ming dynasty. By the same ships arrived now and then Chinese experts who taught their processes to weavers at either Sakai or Nishijin of Kyoto, the latter being at that time as is to-day, the most important centre for high grade weaving. Thus we read that the art of weaving gauzes and brocades of the Ming style was introduced into Japan about the time of Taiko. Imitation brocades were soon devised by weavers

of Sakai and Nishijin, especially the latter. The appearance of a new kind of brocade under the name of *Yamato nishiki* (brocade of Yamato) mark new progress in this special art industry of Japan. The production of figured damasks and satins on Chinese models grew into great favour on account of the great technical finish and elegant designs, and as materials for women's sashes they have continued to maintain their ground amidst all the viscissitudes of fashon.

At the beginning of the seventeenth century satins made at Nishijin began to outrival the Chinese fabrics in general quality, dyeing, and refinement of tone, and the Sakai weavers, who faithfully followed the Chinese models, found that their productions could no longer enjoy the popularity which they did before. Many of those weavers, therefore, removed to Nishijin to turn out the fabrics which appealed to the prevailing taste of the time.

Satins, brocades and damasks produced early in the 16th century are especially marked by refined tone, so much so that the later productions, though perhaps surpassing them in technical detail, are judged to come below those of this period in point of artistic effect.

Fabrics brought by Dutch traders also more or less affected the style of Japanese weaving, especially in the production of a special stuff in which animal hair was mixed in imitation of woollen cloth. A mixture of cotton and rabbit hair that was produced at Nishijin at the beginning of the 17th century may be cited as an instance of the Dutch influence on the progress of weaving in Japan.

The production of velvet on Chinese models about the middle of the 17th century, of figured crape, and of figured and other new stuff towards the close of the same century, all in Nishijin, may also be mentioned. In time the weavers of Kyoto had acquired so much skill and ingenuity that the import of silken fabrics from China was practically put an end to. During the space of some sixty years ending about 1735 the development of the art was perhaps at its zenith at Nishijin and the weavers there enjoyed great prosperity.

About the middle of the 18th century the Shogunate Government took a step for extending a warm protection to Nishijin, and issued an enactment prohibiting weavers of other places producing figured silk fabrics, such as brocade, satins, or gauze, etc., to export silken fabrics to Kyoto or to imitate the productions of Nishijin looms. This protective measure did more harm than good to Nishijin, for its weavers, thus made quite secure from outside competition, naturally became self-contented, and their

progressive spirit and emulative energy were soon lost. It was small wonder, therefore, that during the four decades from that time on the history of weaving at Nishijin is practically a blank, so far as progress is concerned.

Some time previous to this period, the weavers of Kiryu, in Kotsuke province; Isezaki, in Shimotsuke, and Chichibu, in Musashi, each began to manufacture silk fabrics, which soon threw Nishijin productions into the shade. In 1841 the famous sumptuary law was put in force by the then Shogunate Government, in order to prohibit the luxury and extravagance then so rampant in every branch of society, the weaving and of silken cloths was strictly prohibited under pain of severe penalty. This was another severe blow to the industry of Nishijin. However, its weavers, urged by necessity, succeeded in devising a cunning method of evading the law and produced cotton-silk mixtures which soon acquired a great popularity for cheapness and fine appearance. For all that the prosperity of the Nishijin looms had already become a story of the past, and was far below that enjoyed by the more active centres of the weaving industry in the Kwanto district.

Artists and their Works.

Yuzen was engaged at Kyoto in the dyeing trade towards the close of the 18th century. He was by nature a man of ingenious turn of mind, especially in the art of designing, and also possessed considerable skill in drawing. He employed his talent for colouring and designing to the dyeing of textile fabrics and succeeded in producing tastful stuffs which at once won great popularity and became widely known by the name of *Yuzen*. Even to-day the *Yuzen* fabrics originated by this man still continue to enjoy wide fame both at home and abroad.

Kaneda Chubei, was the third lineal descendant of the first weaver of the same name and flourished at Nishijin about the era of Gembun (1736). The 7th and 8th Chubeis paid particular attention to the matter of designing; and with the assistance of the celebrated painters of the day, such as Maruyama Okyo and Komai Genki, were enabled to weave in satins and other similar fabrics pictures from the brush of these masters. The 9th and 10th Chubeis directed their main efforts to weaving several kinds of elaborate fabrics for special use, as for making pocket-books and tobacco-pouches. The present Chubei is the 13th descendant of the Chubei family.

KINRAN BROCADE(*Plate No. 291*).—Collection of Mr. C. Kaneda.

Is the work of Chubei VII and represents chrysanthemum and pawlonia on *Nashiji* ground as in the lacquer art.

Moru-Ori Damask (*Plate No. 292*).—The same.

Is the work of Chubei VII, copying a *jimbaori* (mantle worn over the armour in battle-field) of Toyotomi Taiko and is more elegant than those of Ming production.

Ampera-Ori Damask (*Plate No. 293*).—The same.

Is the work of Chubei VIII, and the ground-work forms as Chinese lepironia, woven in artistic designs.

Kohaku-Ori (*Tafeta*) (*Plate No. 294*).—The same.

Is the work of Chubei IX. The designs woven out on black ground are a copy of the caligraphy of the celebrated Wang-Yhechi.

Honkoku-Ori (*Plate No. 295*).—The same.

Woven out with lacquered theads and represents a peacock feather by applying of gold leaf.

Atsuita-Ori (*Plate No. 296*).—The same.

Is the work of Chubei X in the Bunsei era. Represents the scene of Kinkaku Temple with black lines on light yellow ground. The size is six inches.

Eboshi-Ori Damask (*Plate No. 297*).—The same.

The crisp effect produced as of the paper head-gear made by carefully shrivelling paper by hand and woven out figures by gold threads on the ground.

Amano Fusayoshi, who worked early in the 19th century was originally a lay official of the West Hongwanji. He, together with one Ikoma Hyobu, a vassal of the Lord of Awa, engaged in producting a heavy arras, *tsudzure-nishiki*, and their productions are said to have even surpassed those by Monya Jirobei, a master *tsudzure nishiki* weaver of the day, who had revived the art. Among the pupils of Amano may be mentioned Yasuke, a younger brother, and O-mon, Yasuke's wife, and Yamashinaya Seisuke.

Ishida Kuro was a weaver of Kiryu, in Kodzuke, who worked during the period from about 1818 to 1843 and who invented a simple method of weaving out any desired patterns and designs in brocades.

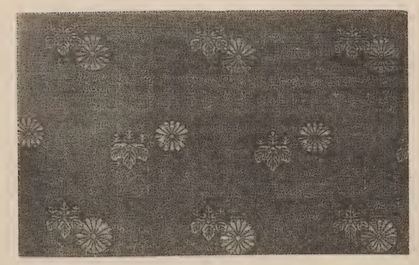
Fujii Shozaemon was a yarn merchant of Sakai, in the province of Idzumi, and is associated with the first hand-woven rug produced in Japan, which was made in 1831. It was done by *Idzumi Rihei* on designs supplied by Fujii. But it was not before the time of his grandson Shotaro that the Sakai rug, now so widely known, could find a regular market. Shotaro had effected a great improvement by making use of the art of weaving velvets.

DAMASKS AND BROCADES

PLATES Nos.

291—*Kinran,* by Kaneda Chubei VII
292—*Moru-ori,* by the same
293—*Ampera-ori,* by Kaneda Chubei VIII
294—*Kohaku-ori,* by Kaneda Chubei IX
295—*Honkoku-ori,* by the same
296—*Atsuita-ori,* by Kaneda Chubei X
297—*Atsuita-ori,* by Kaneda Chubei XI
298—*Eboshi-ori,* by the same
299—*Nishiki,* by Date Yasuke
300—*Atsuita-ori,* by the same
301—*Birodo-yuzen,* by the same
302—*Futsu-ori,* by the same
303—*Sha,* by the same
304—*Yamato-Nishiki,* by the same
305—*Yamato-Nishiki,* by the same
306—*Yamato-Nishiki,* by the same

303



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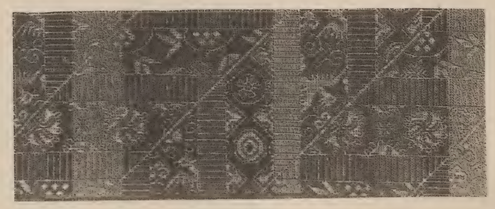

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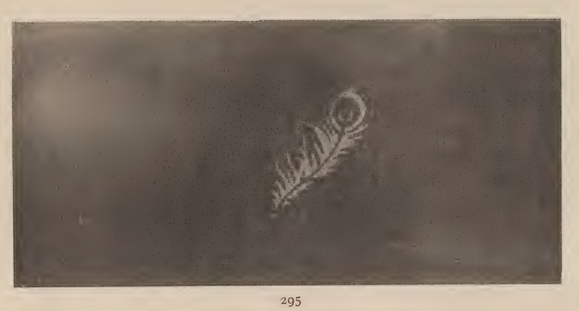

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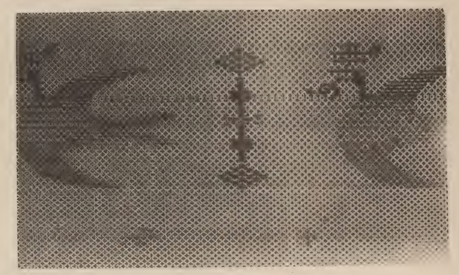

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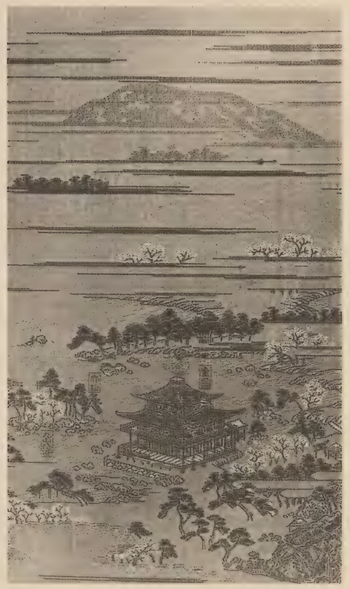

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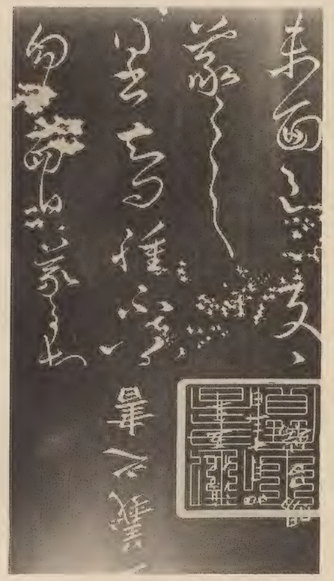

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Date Yasuke who died as late as 1895 came of a family that had been engaged for generations in the manufacture of satins. He was the most enthusiastic weaver in Nishijin in his time and strove very hard to revive the old prosperity of the place. With this worthy object in view, he studied the ancient art of weaving in Japan and also made careful inquiries into the weaving industry of China and Europe. He did not neglect to study painting and chemistry. All the highly finished figured fabrics that were woven under his supervision are marked with rare artistic effects both in design and dyeing. His efforts were rewarded by his appointment to the honourable position of a member of the Art Commission of the Imperial Household.

Nishiki Brocade (*Plate No. 298*).—Collection of Mr. T. Date, Kyoto.

Is the work of Date Yasuke in Tempo era. Woven in snake skin like ground with black, brown, green and red threads mixed with threads of wild silkworm cocoons.

Atsuita-Ori (*Plate No. 299*).—The same.

Produced by the same artists in Kayei era. The ground work formed by silver threads and represents hawks.

Birodo-Yuzen (*Plate No. 300*).—The same.

Is the work of the same. Dyed out dragon figures in *Yuzen* dyeing process on velvet ground. This is the origin of cut-velvet.

Fûtsû-Ori (*Plate No. 301*).—The same.

Is the latest work of the same. Represents different patterns of Kwang-tung, in olden days, in butterfly shaped figures.

Sha (*Plate No. 302*).—Collection of Marquis T. Mayeda.

Is a piece of the dress of *No* dance produced in Bunka era. Woven flower-cars with gold thread on purple ground.

Yamato-Nishiki Brocade (*Plate No. 303*).—The same.

Also a piece of the dress of *No* dance and designed with wisteria-trellis.

Ditto (*Plate No. 304*).—The same.

Lozenge patterns forms the ground and on it are many fan-shaped figures, and in each figure represents phoenix, flower and waves, bridge and waves,etc. Is also a piece of the dress of *No* dance and production of Bunka era.

Ditto (*Plate No. 305*).—The same.

Regular squares of various colour forms the ground work. Flowers baskets of different designs are woven out on them. The peculiarity of Yamato

Brocade consists in limiting the silk thread to be used to that which had been drown out from the cocoons by young girls. (This is due to the belief that the silk thread drawn out by young girls combines strength with greater lustre). The whole fabric is then woven out by hand. The cloth thus produced had a very soft texture, and the designs produced thereon become very prominent, and the whole effect very warm. These points constitute the characteristics of this class of textile fabrics. The dignified effect produced thereon is beyond comparison with that of the products of the power loom.

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